

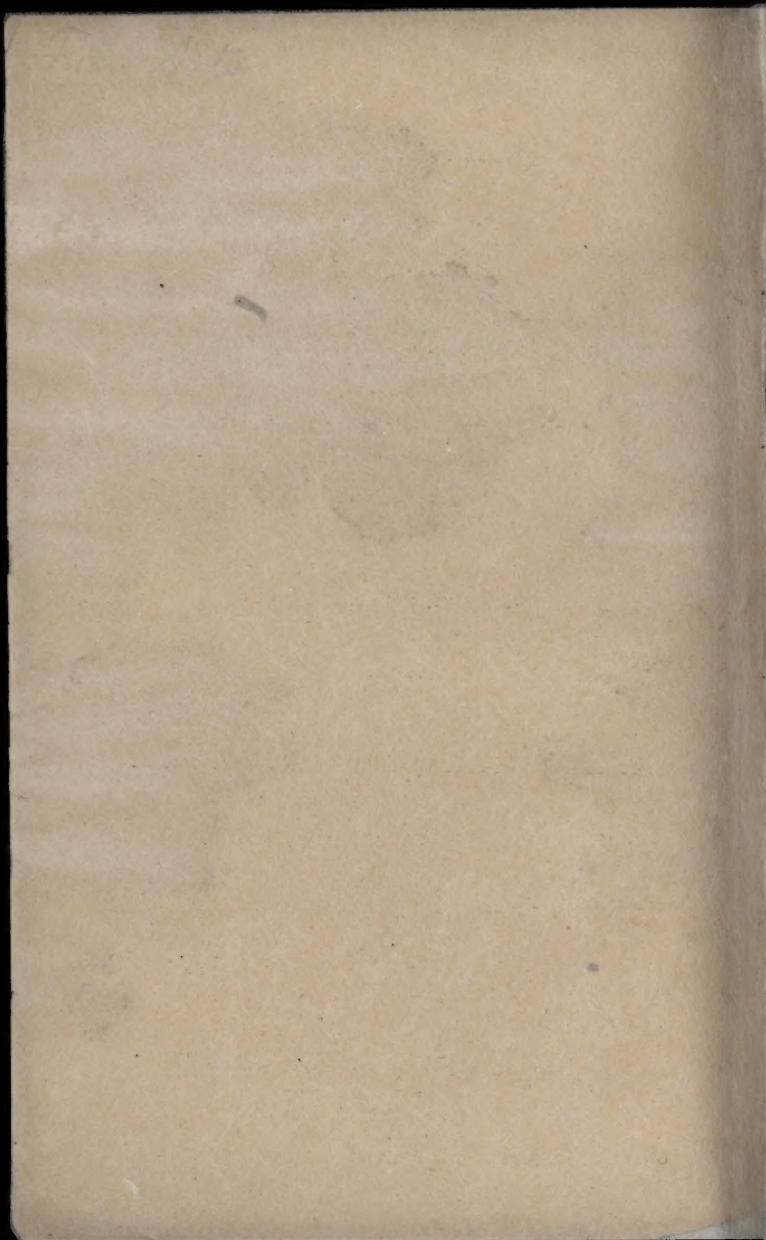
CATALOGUE
OF THE
CASTS OF STATUES, BUSTS,
AND BAS-RELIEFS

IN THE
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PREFACE

TO THE

COLLECTION OF CASTS OF STATUES, BUSTS, AND BAS-RELIEFS IN THE MUSEUM OF ART.

What tho' no marble breathes, no canvas glows,
From ev'ry point a ray of genius flows!
Be mine to bless the more mechanic skill
That stamps, renews, and multiplies at will;
And cheaply circulates thro' distant climes
The fairest relics of the purest times.
Here from the mould to conscious being start
Those living forms, the miracles of Art;
Here chosen gems imprest on sulphur shine,
That slept for ages in a second mine.

ROGERS.

THE religious thought and feeling of the inhabitants of Greece exercised a powerful effect on Sculpture. Greece may be considered the country in which the art achieved its highest perfection.

The rude* block of stone, the distorted trunk of a tree, the composite monsters polluted by pagan rites, claimed no reverence from a people endowed with a fancy so rich, an imagination so fertile.

To adore the elements or the vivifying powers of nature in their abstract vagueness, however suited to those content with the illusory contemplation of what they were

* Jupiter was worshipped at Emesa, in Syria, under the form of an aerolite.

unable to define, did not satisfy the sensibility of a nation gifted with a genius so active.

In the development of the exponents of their belief, the Greeks lent to tradition a graceful and engaging credulity.

By interweaving the fictions handed down to them from their ancestors, their mythological system became extremely complicated. Heroes and heroines, associated with different alleged manifestations of the Gods, renowned for acts of valor, for having introduced civilising arts, wise laws, or useful inventions, were raised above the rank of mere mortals to celestial honors.

At an early period the Greeks gave form to the great divinities to which they ascribed the government of the universe, also to the subordinate powers believed to superintend and direct the particular affairs of mankind.

These forms were at first invested with attributes, physical and intellectual, superior to those conferred on man; next, with a majesty and dignity emblematical of the Divine nature; lastly, in them was embodied the perfection of human symmetry, to which was imparted an ideal grace and beauty.

Exhibited in temples, halls, and public places, or enshrined in private sanctuaries, they warmed the beholder to a sense of devotion more intelligible than could have been aroused by the mysterious relics of a barbarous antiquity.

Inspired by her handmaidens, Poetry and Painting, and chastened by the enlightened criticism of successive generations, who, by familiarity from infancy with such sublime works, had been schooled to a correct judgment, Sculpture eventually, as it were, breathed life into the marble figure, and touched into motion the complex group.

The history of Greek Sculpture may be divided into three periods:—

The Dædalian.

That of Pericles ; or, the Heroic.

That of Alexander the Great.

THE FIRST ranged over several centuries, from B.C. 1200 to B.C. 550. Deities and heroes were the subjects which chiefly engaged the attention of the Sculptor.

Opening the eyes, separating the feet, liberating the arms, and extending the limbs, marked the works of this age as different from those of the primitive Egyptian stiff and formal style, according to which the eyes were closed, the feet placed together, and the arms held by the sides, indicating a representation of the dead rather than of the living person.*

The names of some Statuaries distinguished in this era have been preserved. For what is known respecting them and the others alluded to, the reader is referred to the numerous writings upon Art, ancient and modern, collected in the Library.

Amongst the Sculptors are Dædalus the Athenian ; Smilis of Crete ; Eugrammus, who, with Euchir and Diopus, followed the fortunes of Demaratus (father of Tarquin, eventually King of Rome) in his flight from Corinth to Etruria, B.C. 664, and gave a new direction to Etruscan art.† Theodorus, son of Rhæcus, and brother of

* Materials used were clay, stone, marble, metals of various kinds, and wood—the fig, sycamore, cedar, olive, and ebony.—Isaiah, chap. xlv. 20 ; Herod., ii. 130 ; Winckelmann, i. 31.

† The names { *Ευ γραφω*, good draughtsman,
Ευ χειρ, neat hand, nimble fingers,
Δια οπτομαι, keen sighted,

may have been given to them for their skill, as Theophrastus ; or, in more modern days, Beauclerc.

Telecles, to whom credit is given for the invention, B.C. 600, of casting in moulds, although as it had been practised long before by the Phœnicians,* all justly due to him may be the honor of having introduced the practice into Greece. Malas, his son Micciades, his grandson Anthernus, with Bupalus and Athenis, his sons, sustained for nearly a century the reputation of the Isle of Chios.

Dipœnus and Scyllis, Cretans, who, according to Pliny, were the first to distinguish themselves as Sculptors in marble, left their native land and were established, about B.C. 590, at Sicyon, a town near Corinth, for ages the resort of artists. Endœus of Athens was their pupil.

Glaucus, about B.C. 570, made the important discovery of the mode of soldering metals, at which time Theodorus, grandson of him above named, obtained renown as a Statuary in bronze.

About B.C. 565 Perillus fabricated for Phalaris of Agrigentum, in Sicily, a brazen bull, the well-known instrument of torture used by that tyrant, of which the inventor was the first victim.†

* B.C. 1005.—1 Kings, vii. 46. B.C. 712.—Isaiah, xl. 19.

† Diod. Sic., xiii. 90. Polyb., xii. 25. It is of this and the ear of Dionysius that Horace says—

*Invidia Siculi non invenere Tyranni
Majus tormentum.*

Ep. 1, 2, 58.

And Ovid attests the fate of the Statuary—

*Et Phalaris tauro violenti membra Perilli
Torruit; infelix imbuit auctor opus.
Justus uterque fuit; neque enim lex æquior ulla
Quam necis artifices arte perire sua.*

Ars. Amat. lib. I. 653; Propert. l. 2, 11, 25.; Paus.

Another, a golden bull, brought from Pergamus to Constantinople, and used for a similar purpose, in which the martyr Antipas was burned, is

This, or one assumed to be the same, was taken by Himilco at the sack of Agrigentum, B.C. 406, and transported to Carthage, where it was found by Scipio, B.C. 146. He restored it* to the citizens of Agrigentum.

Tectæus and Angelion flourished about B.C. 548. Doryclidas and Medon, his brother, were of Sparta. The works of these artists were distributed through Greece and its islands, and found their way to the colonies on the continent of Asia, and eventually to Italy.

Pliny states that Augustus placed in the Temple of the Palatine Apollo, at Rome, some statues by Bupalus and Athenis, adding that they wrought in Parian marble called *lychnites*, because quarried by the light of *λύχνος*, a link or torch.

It is not probable that many productions of this school are now in existence, at least in a perfect state.

No representatives of the period are in this collection.

mentioned by Cedrenus (Byz. Hist., i. 566.) It is doubtful whether, in the horrible *autos da fê* held at Seville, A.D. 1481, the unhappy victims were enclosed *in* or bound *to* the statues of the four prophets placed at the corners of the spacious stone scaffold erected for the purpose in the suburbs of that city.—Prescott, Ferd. & Isab., i. 262.

* Scipio also restored to the Segestians the statue of Diana taken from them by the Carthaginians.—Cic. in Verr. V. cap. 33, 39. The statues of Harmodius and Aristogeiton, made by Antenor, B.C. 509, were carried away from Athens by Xerxes and placed in the city of Susa, B.C. 480; they were restored to the Athenians by Alexander the Great, B.C. 331.—Arrian, iii. 16, vii. 19; Paus., i. 8, 5; Pliny, 34, 9, 19, 10. The statue of Apollo, taken by the Carthaginians from Gela, in Sicily, and by them to Tyre, their parent city, was also captured by Alexander.—Q. Curt., iv. 3, 22; Diod. Sic., xvii. 42. See the account of the removal of the statues of Damia and Auxesia, or Ceres and Proserpine, by the Eginetans from the people of Epidaurus (Herod., v. 83.), and the curious relation of the Tyrrhenians having carried away the statue of Juno from Samos, told by Athenæus, xv. 12.

THE SECOND combined with the grosser figures invented in the time of fable, as well as with the loveliness of female grace, the stateliness of heroic proportion developed into sublimity in gods and demigods. It extended from B.C. 550 to B.C. 390, and rose to the highest eminence after the memorable repulse of the Persian Xerxes, B.C. 480. Pericles, being established in power at Athens, about B.C. 460, undertook to reconstruct the temples destroyed by the invader, and to embellish the capital of his contemplated confederation of the States of Greece—a bond to unite which would have been the religion professed by all.

With the illustrious Phidias (pupil of Ageladas) as his director of works, he built the Parthenon, the Temple of the virgin goddess Athene—Minerva of the Romans—of which the architects were Callicrates and Ictinus; the Propylæa of the Acropolis, of which Mnesicles was the architect; the Odeum, a theatre for musical performances, and the Temple of Eleusis, on which Coroebus, Metagenes, and Xenocles were employed.

These buildings were adorned by Alcamenes and Agoracritus, instructed by Phidias, and others of the same school. To the Statuaries already named may be added Polyclitus, Calamis, and Myron; Chrysothemis and Eutelidas, of Argos; Amphicrates, Agasias or Hegesias, Menæchmus, and Soidas, of Naupactus.

The impetus given to Art by these extensive operations was much stimulated by the refinement thus produced, and materially influenced by the scientific study of Homer, whose poems had been collected by Pisistratus. The frequent representations of the tragedies of Æschylus, Sophocles, and Euripides, who flourished at this time, gave also

to the community an elevation of sentiment reflected in the severe and simple grandeur of design, the majesty of conception, the force, power, and delicacy of execution, which form the characteristics of the first division of this period.

Amongst the cotemporaries and immediate successors of the above-named artists, were Ctesilaus, Naucydes of Argos, Pythagoras* of Rhegium, in Italy, successful in a contest with Myron;† Calamis, Phradmon, and Callimachus, inventor of the Corinthian column; Theocosmus, Dinomenes, Lycius, Canachus, and Patrocles, who, with others of greater or lesser fame, followed in the course of time.‡

THE THIRD PERIOD may be extended so as to include from B.C. 390 to B.C. 146.

Moved by the success of the celebrated painters, Pam-

* Pythagoras, whose Philoctetes the Limper is known from two gems, one at Berlin, one at Bonn, also represented the Wrestlers Lentiscus, Protolaus, Eutimus, and Dromæus.—*Vide* Overbeck.

† The Heifer of Myron was of singular beauty.—*Vide* Ausonius Epig., 58 to 68 inclusive. His Apollo is mentioned by Cicero, in Verr., iv. 43.

‡ Gold, ivory, silver, many varieties of bronze and mixed metals, and the finest kinds of marble were employed. Statues made of the first two, when used in combination, were called *chrys-elephantine*; when various marbles were used for the purpose of producing variety of color, either to represent the hair, drapery, or ornaments, they were called *polylitic*; when that effect was accomplished by painting they were called *polychromic*. Eyes made of silver, crystal, glass, and paste, were not unfrequently inserted, and this singular practice, so strangely at variance with our notions of pure taste, prevailed during the meridian splendour of the art. Wax, plaster, pitch, amber, aromatics, and costly perishable and combustible substances, were also employed, according to the caprice of the artist or the extravagance or ostentation of the person for whom he wrought. The working of metals with sharp instruments, beating out, and embossing them with punches after they had been partially cast, was styled the *Toreutic* art.

philus, Zeuxis, Parrhasius, and Apelles, impressed by the subtle disquisitions of the Philosophers, and acted on directly by the increase of national wealth and luxury, Sculptors now bestowed more attention on the graceful flow of outline, on the skilful arrangement of the hair, on the becoming disposition of drapery. The ideal of human beauty was now produced in its perfection.

To the study of boldness and grandeur, to the heroic spirit and religious earnestness of the preceding age, succeeded the imitation of Nature, heightened by the charms of animated expression, enriched by the excellence and highly-wrought finish of execution.

The great works of the early part of this period were the Temple of Minerva at Tegea, in Arcadia—the largest and most magnificent in the Peloponnesus—and the Mausoleum. The former was built under the direction of Scopas of Paros, whose Venus—removed subsequently to the Temple of Mars, in Rome, dedicated by Brutus Callaicus—was pronounced by Pliny to have surpassed in excellence even that of Praxiteles. The latter, a Sepulchre, reared B.C. 352, at Halicarnassus (the modern Budrum), by Artemisia, Queen of Caria, in honor of her husband, was decorated by the same Scopas, and by Bryaxis, Timotheus, and Leochares, Athenians, each of whom, as it is supposed, undertook the execution of the bas-reliefs on one side of the frieze of the peristyle, some of which were added, in 1846, to the vast collection in the British Museum.

Next in order of time and repute came Lysippus,*

* Edicto vetuit, ne quis se præter Apellem
Pingeret, aut alius Lysippo duceret æra
Fortis Alexandri vultum simulantia.

Hor., Ep. il. 1, 239.

respecting whom Alexander the Great published an edict that no other person should represent him in bronze, as he had also directed in favor of Apelles, the painter, with regard to his portrait, and of Pyrgoteles,* the lapidary, with respect to engraving his figure on gems. The school of Lysippus, at Sicyon, was continued under Euthycrates, Daippus and Bedas, his sons; Lysistratus, his brother; Chares, Phoenix, Eutychides, Phanis, and Tisicrates, his pupils; while at Athens flourished Praxiteles, with his sons, Cephisodotus and Timarchus; Euphranor, skilled also as a painter, and memorable as a writer upon Art; and Apollodorus, father of Cleomenes, to whom the Venus de Medici was for some time attributed.

They were followed by Pyromachus, to whom commentators on Pliny give the credit of being the author, in bronze, of the figure known as the Dying Gladiator; and Silanion, whose statue of Sappho, styled by Cicero "so perfect, so elegant, so elaborate," is enumerated amongst the spoils of Verres.†

The intestine troubles which continued to distract Greece after the death of Alexander, drove many distinguished artists forth to seek protection and encouragement from the Ptolemies of Egypt, the Seleucidæ of Asia, and the kings and people of Sicily. When Carthage fell beneath the arms of Scipio, and Corinth was destroyed by Mummius, the Art treasures of both cities were trans-

* Pliny, vii. 37; xxxvii. 1-4.

† Extorted through the instrumentality of his dependents, Tlepolemus and Hiero, who were called by Cicero his hunting dogs. *Canes venaticos diceres ita odorabantur omnia et pervestigabant, ut, ubi quidque esset, aliqua ratione invenirent.*—Cic. in Ver., 2, 4, c. 13.

ferred to Rome, which began to absorb the wealth and attract the talent of other countries.*

With these important events this period may be said to have closed.

Statues in the Museum assigned to this era are Nos. 6 and 7, Apollos; No. 12, The Boxers; No. 14, The Boy and Goose; Nos. 33 and 34, Fauns; and Nos. 62, 63, 64, 65, 66, Venuses.

The history of Sculpture under the Romans may, for convenience, be made to embrace from B.C. 146 to A.D. 180.

Architecture, the construction of roads to enable them to extend and retain their conquests, aqueducts, theatres, and vast arenas for the exhibition of their cruel sports, instituted to amuse, and finally employed to enthrall the people, engrossed this warlike race. They may be regarded as admirers of art, rather than as a nation producing artists from amongst themselves. Unlike the Greeks, who forbade the practice of Sculpture by any but persons of gentle birth, and who annexed to the study of its rules a protracted and expensive training, the Romans consi-

* Pliny, xxxvi. 17.—The removal of statues was practised in very early times. The Samothracian images, brought by Dardanus to Troy, were carried away into Italy by Æneas, with that of Pallas.—Plutarch, Camillus. Diomedes stole the Palladium from Troy. The statue of Juno was brought to Rome from Veii by Camillus; that of Jupiter Imperator from Præneste by T. Q. Cincinnatus, of Venus Victrix from the Samnites by F. Fabricianus, of Hercules by Fabius Maximus. Scaurus brought from Sicily 3,000 bronze statues, and put them up in a theatre which he built at Rome. Conquered states, and those which paid a fixed tribute or on which an income-tax was imposed, were allowed to retain their works of Art for a time.—Cic. in Verr., v. 69.

Ut haberent hæc oblectamenta et solatia Servitutis.

dered the arts of war and government* their chief pursuit. They esteemed most highly the military distinctions which led to the principal civil preferments, and they willingly surrendered to others the supremacy in those accomplishments which required more finely-organized perceptions, more discriminating habit of thought, more cultivated and polished manners than they themselves could boast. Thus it was that they delegated the practice of most of the fine arts, as well as the allied employments, to captives brought from abroad to swell the pomp of successive triumphs, or to slaves expressly educated for the purpose.

Genius, repressed in this servile condition, refused to display itself in such vigor as when, in the full enjoyment of liberty, it had been courted and honored by the great; accordingly, it has been observed that the Romans seem to have contented themselves at first with copies of those remarkable statues which had not been transported to the capital. These were not in all instances rendered with strict fidelity to the originals, and a trifling deviation from the model was accepted as a compensation for the absence of the inventive faculty.

As taste ripened a more generous spirit grew up, and the enfranchisement of the artist led to the emancipation of the intellect, and a consequent improvement in the style of Art.

* *Excudent alii spirantia mollius æra,
Credo equidem, vivos ducent de marmore vultus;
Orabunt causas melius, cœlique meatus
Describent radio, et surgentia sidera dicent.
Tu regere imperio populos, Romane memento;
Hæ tibi erunt artes; pacisque imponere morem,
Parcere subjectis et debellare superbos.*

Virg., Æn., vi. 847.

Still, the creative power, the embodiment of the workings of fancy and of the imagination, are not to be expected at the hands of a people eminently practical in their social, political, and religious institutions. Portraiture exact in minute detail, imitation unenlivened by any departure from the actual and the real, mark this period.

The magnificence of the buildings erected in the age of the early Cæsars, of the Flavian family, of Hadrian, and the Antonines, and the unprecedented splendor of the public shows, gave ample occupation to artists; but the spirit thus awakened soon degenerated, in consequence of the growing effeminacy of manners, and artists were degraded into ministers of the pride, caprice, and wanton luxury of profligate Emperors.

There is considerable difficulty in fixing with precision the works expressly due to this period.

To inscribe on the plinth of the statue of an illustrious foreigner of a former age the name of a Roman warrior or statesman was, according to Cicero, a reprehensible act of frequent occurrence; and Suetonius informs us of a still more violent appropriation by Caligula, who collected antique statues of gods, famous for their beauty and the veneration paid to them, removed the heads, and replaced them with his own. He carried his destructiveness still further, as he demolished or dispersed the statues of many distinguished personages set up in the public places in Rome; while Nero exceeded him in barbarism, for in his progress through Greece he overturned the statues which had been erected in honor of victors at the different national games.

The best known Sculptors of this epoch are Posidonius and Caponius, who embellished the theatre of Pompey;

Pasiteles, master of Stephanus, and Menelaus, his pupil; Arcesilaus, employed by Lucullus, who produced the Venus Genetrix, placed in his Forum by Julius Cæsar; Thaletion, a freedman of Mæcenas; Chimarus, who made the shrine and statue of Germanicus; Zenodorus, who executed the colossal figure of the Sun, 120 feet high, intended to represent Nero, which was put in front of his golden house; Agesander, Athenodorus and Polydorus, authors of the Laocoon, of which many reproductions were known to exist.

Apollodorus of Athens superintended the erection of Trajan's column, enriched with bas-reliefs, showing powerful forms in natural and appropriate attitudes. Zeno of Caria, Papias and Aristæus, of Cyprus, flourished under that Emperor, who revived the art, then hastening to its decline.

The names of many of these persons sufficiently denote the foreign extraction of those who bore them.*

Statues in the Museum ascribed to this period are No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

The period of primitive Christian Sculpture may be briefly passed by, inasmuch as unfortunately the Museum does not yet possess any of its curious and suggestive productions.

* Other names might be added, as of Alcamenes, Aphrodiscus, Artemon, Cleomenes; Craterus, who worked with Pythodorus; Diogenes of Athens, who decorated the Pantheon of Agrippa; Eutychides, Hennochius, Hermolaus, associated with a different Pythodorus; Heliodorus, Lædus; Menecrates, with his two sons, Apollonius and Tauriscus; Ophelion probably the author of the statue of Pompey, at the feet of which Julius Cæsar fell; Polydectes, Posis, Philiscus, Pythias, Teucer, Timarchides, Telecles, and Zopyrus.—Pliny, xxxvi. 4.

Drawing his inspiration from the pure sources of Holy Writ, absorbed by a devout enthusiasm, the chief aim of the early Christian Sculptor was a pious illustration of his subject, rather than a display of technical dexterity or an adherence to the rules of Art,

The oppression to which he was exposed by reason of his creed, restricted the exercise of his abilities in a great measure to sepulchral and monumental works, usually executed in relief. At first and for some time it was confined to Symbolism, which on altars and tombs represented what expressed the Christian thought, to which he dared not to give utterance.*

When burning bodies was forbidden by law in the time of the Antonines, the use of the sarcophagus was restored, and the ornamentation of that expanded gradually according to the wishes of the relatives, or taste or design of the artist.

Still, a rare gleam of intellect occasionally shines through some of these simple and truthful labors, and although instances occur in which the mythology of ancient times is strangely intermixed with the new religion, the innocence, sincerity, and tenderness of motive of the designer may well disarm criticism on the homely nature of the execution.

* Thus the Fish represented typically the name of the Redeemer; the word *Ιχθυς* being composed of the initial letters of *Ιησους* Jesus, *Χριστος* Christ, *Θεου* of God, *Υιος* the Son, *Σωτηρ* the Saviour. The Lamb, the Dove, the Ark, the Anchor, the Cross, in numerous suggestive forms; the Triangle, for the Trinity, and other devices were employed. In architecture, the Cable, Chain, Billet, Saw Tooth, Bird's beak, indicating the various appliances and implements of torture used in persecution of the martyrs, were introduced into the moulding, and superseded the Greek and Roman forms of decoration previously applied to that purpose.

Upon the change of the seat of government from Rome to Constantinople, the Emperor Constantine was soon impressed with the irresistible conviction that the principal impediment to making the city of his choice surpass all others in magnificence was the decline of Art.

Unable to resuscitate the expired genius of a former time, he imitated the rapacity of his predecessors; in order to heighten the splendor of his new "Colonia," the noblest and most favored daughter of old Rome, he denuded all other parts of the empire of their fairest ornaments.

Trophies of memorable wars, the statues of gods and heroes, of sages and poets, were transported to Byzantium, so that "nothing seemed wanting except their souls to animate the astonishing resemblances of these illustrious beings."* Of these statues not fewer than 427 were assembled in the temple dedicated to St. Sophia,† the Divine Wisdom.

The oriental character being unsuited to the severe study of Sculpture, Art took in the East a new direction; while Italy, reduced to the humiliating position of a power

* Cedrenus, Byz. Scrip., 369.

† ΑΓΙΑ ΣΟΦΙΑ Prov. viii. Codinus, Byz. Scrip. Ex. 8. This was four times built. The first by Constantine, A.D. 326. The second by Constantius, A.D. 360, who united with it the church of Irene or Peace, erected by his father. This, which had resounded with the eloquent denunciations of St. Chrysostom, was destroyed by fire, A.D. 404. The third, built by Theodosius, A.D. 415, was burned during the tumults of the blue and green factions, A.D. 532. Justinian erected the fourth, which continues to the present day, having been converted into a mosque on the taking of Constantinople by the Turks under Mahomet II., 29th May, A.D. 1453. On the Phiale or Fountain in the Exonarthex, or outer porch of the church of Justinian, was inscribed the Palindromic line, which, read backwards or forwards, has the like signification:—

νίψον ἀνόμματα μὴ μόναν ὄψιν.

Wash your sins not only your face.

of secondary dignity, became a prey to successive wild invaders, whose only regard for works of Art was a superstitious dread of injuring such as their ignorance invested with a power of enchantment or sorcery.*

For more than 600 years—from the time of Hannibal—no foreign enemy had insulted the walls of Rome. Alaric was the first who in her hour of weakness dared to aspire to the conquest of the Eternal City.

He led his Visigoths from his conquests in Macedonia and Illyria, besieged thrice, and finally, A.D. 410, took and sacked the city, 1163 years after its foundation.

Genseric, A.D. 455, crossed with his Vandals from Africa, and for fourteen days plundered Rome of what had been left after or accumulated since the former pillage; and an avenging Nemesis gave to Carthage, at the hands of a barbarian, born on the shores of the Baltic, the spoils of her ancient and remorseless foe.

In his heroic resistance to the furious assaults of Vitiges, A.D. 537—[who broke down the aqueducts, and thereby cut off the supply of water and rendered useless the vast baths]—pent within the sepulchre of Hadrian, which, in his extremity, he converted into a fortress—Belisarius hurled upon the heads of the besiegers the statues with which that remarkable structure had been ornamented; and the defenders of the capital thus reluctantly became the destroyers of its choicest and most esteemed decorations. †

* The singularity of this exception was not admitted by the Iconoclasts at a later period, under Leo. III., the Isaurian, about A.D. 730, and his successors.

† When the ditch of the mole of Hadrian, now the castle of St. Angelo, was cleared, by order of Pope Urban VIII., The Sleeping Faun of Praxiteles, called the Barberini, was found in it. A leg, a thigh, and the right arm were broken.

Under such rude shocks as these the arts succumbed. They suffered still more, however, from the utter exhaustion of the human mind in the regions where they had formerly flourished, from the obliteration of all refined sentiment and the destruction of the whole spiritual and ideal world of antiquity to which they had been so much beholden.*

Then closed on them the obscurity of that long and dreary interval of many hundred years, during which the Sculptor rarely showed his skill, except when associated with the Architect.

The Sculptor's hand produced on such occasions the accessory embellishments for those vast and elegant structures which remain monuments of the architectural ability and the exquisite taste of ecclesiastics, the only depositaries of learning in a rude and uncouth age.

The feudal system and the increasing power of the Church in Northern Europe gave an impulse to Architecture, civil and ecclesiastical. In the thirteenth century, the struggle between the Imperial and Papal powers—with, on the one side, Frederic II. and Ezzelino of Padua, who demanded palaces, fortresses, and castles; on the other, Innocent IV., Urban IV., who restored old, and called for new churches and cathedrals—engaged the attention of distinct classes of architects, secular and ecclesiastical;

* The degeneration of the social condition of the world is well expressed in the lines—

The last drear mood

Of envious sloth and proud decrepitude;
 No Faith, no Art, no King, no Priest, no God—
 While round the freezing points of life in snarling ring,
 Crouch'd on the barren sod,
 Babbling about the unreturning spring,
 And whining for dead gods who cannot save
 The toothless systems shiver'd to their grave.—Hypatia.

while the growth of the monastic orders in numbers, wealth, and influence, rendered necessary the erection of spacious monasteries, nunneries, with their abbey and conventual churches, the decoration of which evoked the energies of the Sculptor, and brought into new existence the long neglected art of painting.

About the fifteenth century a fresh life was infused into the Arts, and birth was given to the Renaissance.

The recovery of manuscripts of many of the classical authors; the circulation and study of these, facilitated by the invention of printing; the exhumation of some of the noble statues, buried for centuries beneath ruins; the improved condition of society in the principal states of Europe; the increase of wealth, and the enlightened patronage of men of letters and of artists, contributed to a development of the human intellect in literature, science, and the fine arts, as rapid as it was remarkable and brilliant.

An enumeration of the great masters preceding, and of the time of, the Medici family is needless. Their world-renowned names are imperishable; they live in their works. These combine the vigor of the pagan era and the spirituality of the new belief, which displaced the old merely human ideal.

Statues and reliefs which belong to this period are—No. 20, Cupid; No. 45, Julian de Medici; and Holy Family, relief, by Michael Angelo Buonarotti; No. 48, Mercury, by John of Bologna; Boys, in relief, by Fiamingo and Donatelli; with panels of the Gates of the Baptistry at Florence, by Ghiberti.

From that period to the present the transition has been gradual. Temporary fluctuations have occurred, according as the eminence or success of some particular master has

captivated the public and directed the course of his admirers or imitators.

Comment upon the work of the contemporary Sculptor it is not proposed to submit. A decision upon it involves not only an acquaintance with the history of his art in its former phases, but of that of Architecture, with which it has so often acted in unison, and that of Painting, to which it is closely allied.

It demands that a just allowance should be made for the embarrassments which impede attempts to render in the spirit of the antique, yet without slavish copying, subjects taken from the remote history of people whose manners, customs, habits, were so different from ours; or those drawn from an extinct mythology, the mysterious origin of which is in so many of its recesses unknown, forgotten, or misunderstood. It requires, also, that consideration should be shown on account of the obstacles which encumber efforts to impersonate Christian virtues or abstract ideas, the rendering of which is completely arbitrary.

It enjoins, moreover, an insight, thorough and exact, into the influences which so frequently fetter genius and confine the Sculptor to the duty of portraying the common-places of living human passion, and the unpicturesque incidents of modern days.

Regarding the Sculptor as the expositor of man's thought and belief, the visitor to this collection, small and rudimentary though it be, may form his own opinion as to what has been in different ages esteemed the faithful rendering of the grand, the sublime, the beautiful, the true.

Statues and reliefs in the Museum by Sculptors of modern times are—Nos. 18, Cupid; 24, Diana; 28, Dorothea,

29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale (as the restorations and additional figure entitle Flaxman to the merit of having converted a mutilated torso into a complete group); 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, Saint George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid; and reliefs by Flaxman, Gibson, and Thorwaldsen.

The foregoing observations are presented with a diffidence much increased in consequence of the difficulty which has been experienced in the endeavors to reconcile conflicting chronological statements advanced, and the contrariety of view entertained by the learned writers consulted during the preparation of the Catalogue.

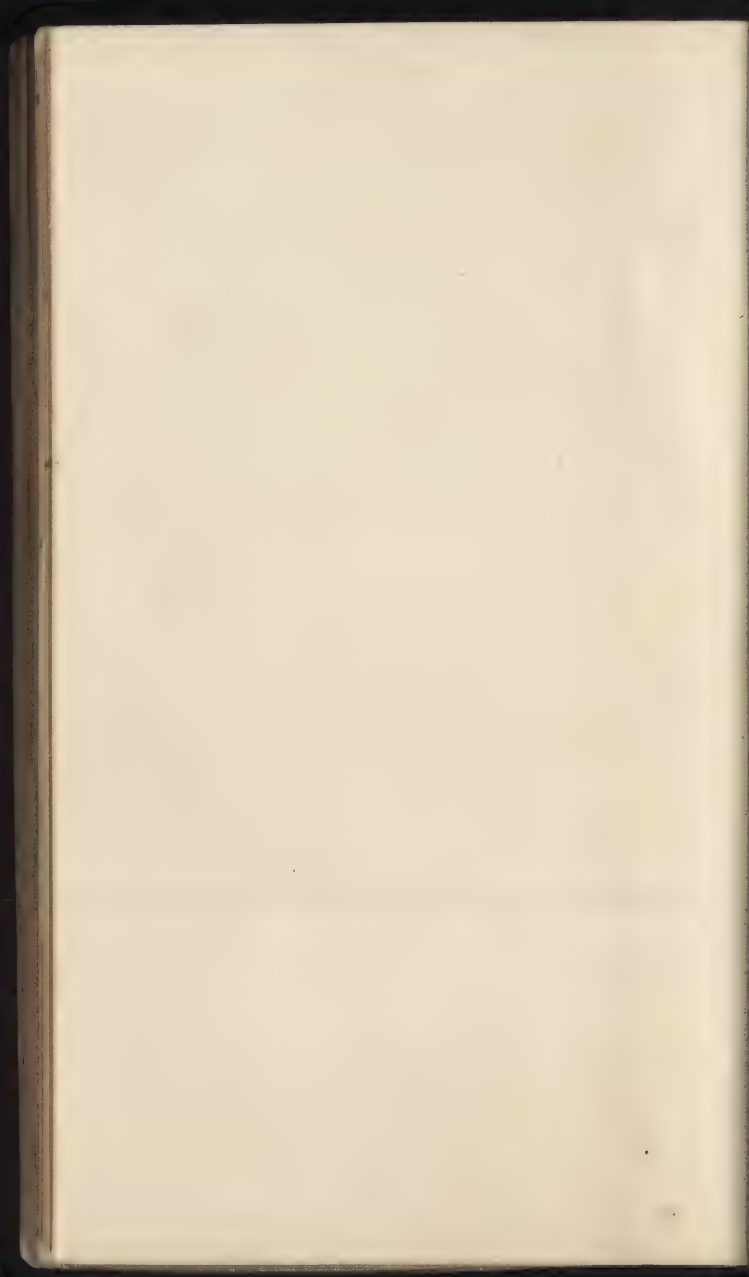
The authorities referred to have been verified, so that errors, which a more abundant leisure might have escaped, may be corrected; and omissions, necessary to avoid prolixity, or which the absence of means of obtaining information has caused,* may be supplied by the diligent and indulgent reader.

It would be ungracious to conclude without adverting to the fact that the Trustees owe to the generosity of friends formerly resident here, as well as of others but incidentally connected with the country, many of the interesting objects which the Museum contains.

* One may well exclaim, with the polished scholar and learned antiquarian, that "it is pity there is not something like a public register to preserve the memory of such statues as have been found from time to time, and to mark the particular places where they have been taken up, which would not only prevent many fruitless searches for the future, but might often give a considerable light into the quality of the place, or the design of the statue."—Addison, *Travels in Italy*.

These represent more than £800 expended in the purchase ; but, as furnishing means of enlightened gratification and material instruction in the practical branches of Art manufacture and design, and also as affording testimony of the kind support of the givers, they possess an enduring worth much exceeding their mere money value.

The pleasure originally afforded to the donors in presenting them to the institution for the benefit of the community, will doubtless be enhanced by the knowledge that the usefulness of their well-directed liberality is thoroughly appreciated by the public of Victoria.



Catalogue.

CASTS OF STATUES.

1. ACHILLES.

Original in the Louvre, Paris.

Found at

Sculptor

Height, 6 feet 11 inches.

Restorations: fingers of right hand, left forearm, extremities of toes.

Son of Peleus (King of the Myrmidons in Thessaly) and of Thetis. Killed at the siege of Troy, B.C. 1184, by Paris, son of Priam and Hecuba, whose elopement with Helen, wife of Menelaus, King of Sparta, led to the Trojan war.—*See* Homer, *Iliad*; Virgil, *Æneid*, vi. 57; Ovid. *Metam.*, 12.

2. ADONIS.

Original in the Vatican, Rome.

Found A.D. 1780, on the Via Labicana.

Sculptor

Height, 5 feet 8 inches.

Restorations: both arms, right leg, top of nose; by Albracini.

Different accounts of the parentage of this youth are given by ancient writers. He was beloved by Venus, who accompanied him in hunting; he was killed by a wild boar. He is identified with the Syrian Thammuz of Ezekiel, viii. 14.

While smooth Adonis from his native rock

Ran purple to the Sea, supposed with blood

Of Thammuz yearly wounded.

Milton, *Par. Lost*, i. 450.

See Hesiod; Apollodorus, iii. 14; Ovid *Met.*, x.; Hyginus *Fab.*; Theocritus, *Id.*, xv. xxx.; Bion, *Id.* i.; Lucian *de Dea*, Syria; Shakespeare, *Venus and Adonis*.

3. AMAZON. Presented to the Trustees by John Werge Howey, Esq.

Original in the Vatican.

Found at the Villa Mattei, Rome.

Sculptor, Polyclitus; flourished B.C. 450.

Height, 6 feet 2 inches.

Restorations: the arms.

The Amazons were a race of warrior women who inhabited the terri-

tory of the Caucasus. Some believe that the name means that they were not nursed at the breast, or were without breasts, or because each had her right breast cut off that it might not impede the drawing of the bow; others that it is derived from the Caucasian word for Artemis, the Moon, of which Deity they were the priestesses, and suggest that the injury to the breast may be accounted for by the laceration of the body in the paroxysms of their religious orgies. This is supposed to be a copy from one of the bronze statues placed in the Temple of Diana at Ephesus, spoken of by Pliny. In order of merit they stood thus: that of Polyclitus, first; of Phidias, second; of Ctesilaus, third; of Cydon, fourth; of Phradmon, fifth.

See Diodorus Sic., ii. 45, iii. 52; Plutarch, Theseus; Pliny, xxxiv. 19; Winckelmann, ii. 241.

4. ANATOMICAL STATUE.

Sculptor, Houdon.

5. ANTINOUS.

Original in Capitol at Rome.

Found at Hadrian's Villa, Tivoli. Presented by Cardinal Albani to Pope Clement XII.

Sculptor

Height, 6 feet 6 inches.

Restorations: the head, right leg from below the knee, left foot, two fingers of right hand, left forearm.

A Bithynian youth, page of the Emperor Hadrian, drowned in the Nile, A.D. 131. The Emperor, inconsolable for his loss, rebuilt the city of Besa, and called it Antinoopolis. He caused him to be enrolled amongst the gods, gave his name to a star, erected temples for his honor in Egypt, Greece, and at his Tiburtine villa, and set up statues of him in many places.

See Spartian Hadrian, 14; Dion Cassius, lxxix. 11; Pausanias, viii. 9; Il Vaticano, iv. 74; Merivale, vii.

6. APOLLO (The Belvidere).

Original in the Vatican.

Found, A.D. 1503, at Capo d'Anzio, the ancient Antium, birthplace of Nero, embellished by him at vast expense.

Sculptor, probably Calamis, B.C. 440, or Praxiteles, B.C. 364.—Il Vaticano, iv. 252.

Height, 7 feet 2 inches.

Restorations: left hand, or arm according to Perkins, vol. ii. 98, by Giovann-Angelo Montorsoli, born A.D. 1507. The right arm and leg are antique, but have been attached (as Winckelmann remarks, vol. ii., p. 427) not too skilfully; also i. 485.

A celebrated statue of Apollo, by Myron, was taken away from Agri-gentum by Verres.—Cic. in Ver., v. 43.

Son of Jupiter and Latona, one of the great divinities of the Greeks.

Or view the Lord of the unerring bow,
 The God of life, and poesy, and light;
 The Sun in human limbs arrayed, and brow
 All radiant from his triumph in the fight,
 The shaft hath just been shot, the arrow bright
 With an immortal's vengeance; in his eye
 And nostril beautiful disdain, and might
 And majesty, flash their full lightnings by,
 Developing in that one glance the Deity.

Byron, *Childe Harold*, iv. 161.

I turn my glance, and lo!
 The Archer-God speeds vengeance from his bow:
 Not as when oft, amid his Delian glade,
 The Lord of Beauty knelt to mortal maid;
 Not as when winds were hush'd and waves lay mute,
 Listing and lull'd beneath his silver lute;
 But like the terrors of an angry sky—
 Clouds on his brow and lightning in his eye.
 The foot advanced, the haughty lips apart,
 The voice just issuing from the swelling heart,
 The breathing scorn, yet 'mid that scorn appear
 No earthlier passions mix'd with human fear—
 The god speaks from the marble not the less
 Than when heav'n brightens with his loveliness;
 And o'er each limb th' enamor'd Graces play,
 Leave wrath its pride, but steal its gloom away.

Bulwer.

God of the silver bow, from thee
 The race of hapless Niobe
 Received just punishment, to teach
 The sin of proud and impious speech:
 Thine arrows quell'd huge Tityos' lust
 And stern Achilles laid in dust
 Beneath the battlemented town
 Of yet unconquered Ilion.

Horace, lib. iv. ode 6. By Lord Ravensworth.

See Homer, iii. 1; Hesiod, *Theog.*; Herodotus, ii. 156; Cicero de
Nat. Deor., iii. 29, in Verr. v. 17; Müller Dorians; Flaxman.

7. APOLLO SAUROKTONOS (the Lizard Killer).

Original in the Louvre.

Found, A.D. 1770, in the Palace of Cæsars, Rome.

Sculptor, Praxiteles. Original probably in bronze.

Height, 5 feet 1½ inches.

Restorations: right hand from above wrist.

Supposed to represent the God when, in his early youth, banished from heaven for having slain the Cyclop Steropes, one of the companions of Vulcan, he passed some time in the service of Admetus, King of Sicily.

Valerius Flaccus, *Argon.*, v. 445; Pliny, xxxiv. 19, 10; Martial, xiv. 170; Winckelmann, ii. 267, 338.

8. APOLLINO ; or the Lycian.

Original in the Royal Gallery, Florence.

Found at

Sculptor, probably Philiscus of Rhodes, B.C. 160.—

Pliny, xxxvi. 5, 4.

Height, 4 feet 6 inches.

Restorations: this statue was broken in pieces some years since by the fall upon it of Vandyke's portrait of the Emperor Charles V. of Spain ; restored by Bartolini.

Lo, a youth was seen my floor to tread,
Chaste laurels nodding round his wreathed head ;
No form so fair adorn'd the age of gold,
No form so fair could spring from human mould.
Loose o'er his tapering neck the ringlets flew,
That breathing myrtle dropp'd with Tyrian dew ;
White as the moon did his complexion show,
And tinting crimson flush'd his skin of snow,
As girls with purple amaranths lilies thread,
As apples pale catch Autumn's streaky red.

Tibullus, iii. 394. By Elton.

See Lucian, Anacharsis ; Galerie de Firenze, ii. 154.

9. ARIADNE. Presented to the Trustees by George James, Esq.

Original in the British Museum.

Found at

Sculptor

Height, 4 feet 10 inches.

Restorations

Daughter of Minos, King of Crete. For her adventures with Theseus and Bacchus, see Hesiod, Theog., 949 ; Plutarch, Theseus ; Ovid, Metam., viii. 178, Heroides, 10 ; Catullus Epithal. of Peleus and Thetis.

10. ARISTIDES.

Original at Naples, in the Barberini Museum.

Found at Herculaneum, in the Villa of the Papyri.

Sculptor

Height, 6 feet 8 inches.

Restorations

An Athenian general and statesman, called the Just ; banished from Athens through the envy of the Democratic party.

Herodotus, lib. viii. 79 ; Plato, Gorgias. ; Plutarch ; Museo Borbonico, i. 50.

11. BACCHUS and AMPELUS. Presented to the Trustees by Lachlan Mackinnon, Esq.

Original in the British Museum.

Found, A.D. 1772, at La Storta, eight miles from Rome.

Sculptor

Height, 4 feet $10\frac{1}{2}$ inches, including the plinth, $3\frac{5}{8}$ inches.

Restorations: the whole of the right arm of Bacchus.

Bacchus, the god of wine, son of Jupiter and Semele. Ampelus, his companion, a Phrygian youth, thrown from the back of a bull and killed. His body was changed into a vine.

See Homer, Hymn v.; Cicero de Nat. Deor., iii. 23.; Ovid, Fasti, iii. 409.

12. BOXERS (The), or Lottatori, or Wrestlers, or Pancratiasts.

Original in the Royal Gallery, Florence.

Found, A.D. 1535 or 1583, near the Lateran, at Rome.

Sculptor, Praxiteles or Scopas—if either.

Height, 2 feet $11\frac{1}{2}$ inches.

Restorations: the head of each; left arm, right leg from knee, left foot of uppermost figure; right arm, right leg from above knee of lowermost.

Supposed to represent Phædimus and Tantalus, sons of Niobe, slain by Apollo, and to have formed part of the group of Niobe and her children, which occupied the tympanum of the pediment of the temple of Apollo, at Rome, in which was set up by Sosius, about B.C. 60, the statue of Apollo, in wood, brought from Seleucia, and called the Apollo Sosianus. Mengs is of opinion that these are imitations of statues made at a period when taste was brought to the greatest perfection amongst the Greeks. One of the proofs adduced to displace the idea that these are boxers is, that in the statues of professional pugilists the cartilage inside the ear is generally crushed and flattened as if by blows. The ears of these figures are perfect.

See Anthol. Gr.; Ausonius, Her. Ep., 27, 28, 29; Ovid, Metam., vi., the Story of Niobe; Pliny, xiii. 5, xxxvi. 4; and the account by Propertius, Elegy, ii. 31, of the opening of the Portico of the Temple; Winckelmann, ii. 237.

13. BOY (extracting a thorn).

Original in Villa Albani, Rome. A repetition is in the Royal Gallery, Florence.

Found at

Sculptor

Height, 2 feet 4 inches.

Restorations

14. BOY and GOOSE.

Original in the Capitol of Rome.

Found, A.D. 1789, at Roma Vecchia, the ancient Pagus Lemonius, on the Via Appia.

Sculptor, Boethus, a Carthaginian.—*See* Virgil, *Culex*, 66; Cicero in *Verr.*, v. 14; Pliny, xxxiii. 55, xxxiv. 19.

Height, 2 feet 9 inches.

Restorations

15. BUDDHA; or Sakya.

From Rangoon, Burmah.

Carved in wood.

16. CANEPHORA.

I. Presented to the Trustees by Mrs. General Barry.

II. By Sir William A'Beckett.

Original in the British Museum.

Found, A.D. 1766, at the Villa Strozzi, near Rome, close to the tomb of Cecilia Metella, wife of Crassus.

Sculptors, Criton and Nicolaus of Athens. They flourished in the time of Cicero, about B.C. 60 (*Winckelmann*, ii. 377); or, in the time of the Antonines, about A.D. 150 (*Müller*, 204).

Height, 7 feet $3\frac{1}{4}$ inches, including the modius or basket on the head.

Restorations: the lower right arm, left foot, and a small portion of the upper part of the modius.

The Canephoræ were maidens of the highest rank at Athens, who assisted at the sacred festivals held in honor of Pallas Athene (Minerva), and bore upon their heads baskets containing offerings to the Goddess; two of these, of "marvellous beauty," the work of Polyclitus, are enumerated by Cicero amongst the art treasures of which Verres despoiled the city of Messana in Sicily.—Cicero, *Oration against Verres*, v. 3.

In the description of the ancient marbles in the British Museum, Part I., it is said that "this is evidently an architectural statue, one of the Caryatides, which supported the portico of an ancient building," probably a tomb. The Caryatides were intended to represent either the virgins who celebrated the worship of Diana Caryatis, or females of Caryæ, a town in the Peloponnesus, which took the part of the Persians at the time of the invasion of Xerxes, B.C. 480. It was taken after a protracted siege; the men were put to the sword, the women reduced to slavery. To commemorate the victory buildings were erected, the columns of which were in the form of women robed in the style of the captives.

Moore playfully alludes to them in his fifth fable for the Holy Alliance :—

'Tis like that sort of painful wonder
Which slender columns, laboring under
Enormous arches, give beholders ;
Or those poor Caryatides,
Compelled to smile and stand at ease
With a whole house upon their shoulders.

Male figures used for similar purposes were called by the Greeks Atlantes, from Atlas, who, according to the early mythology, supported the heavens upon his shoulders, and was metamorphosed by Perseus, by means of the head of Medusa, into the mountain chain of North Africa, which still bears his name.—Pliny, xxxvi. 4 ; Ovid, *Metam.*, iv. 630.

The Romans called them Telamones from Telamon, another name given to Atlas.—Vitruvius, 6, 9.

17. CASTOR AND POLLUX.

Original in Rome.
Found at
Sculptor
Height, 4 feet 11 inches.
Restorations

Called the Dioscuri, sons of Jupiter and Leda, twin-brothers of Helen and Clytemnestra.

See Homer, *Hymn* xiii. ; Theocritus, *Idyll* xxii. ; Horace, *Od.* i. 12 ;
Cic. *de Nat. Deor.* iii. 21 ; Statius *Thebais*, v. 440 ; Macaulay's *Lays*, *Lake Regillus* ; Max. Müller's *Lectures*, ii. 399.

18. CUPID (in bronze). Presented to the Trustees by John Airey, Esq.

Height, 2 feet.

Son of Venus.

Lucian, *Dial. Deor.*, xii. xix. ; Virgil, *Ciris*, 133 ; Cicero in *Verrem*, v. 11.

19. CUPID AND PSYCHE.

Original in the Capitol, Rome.
Found on the Aventine Hill, Rome.
Sculptor
Height, 4 feet 1 inch.
Restorations : nose, chin, right hand, left foot of Cupid.

But far above in spangled sheen
Celestial Cupid her fam'd son advanc'd,
Holds his dear Psyche sweet entranc'd,
After her wandering labors long
Till free consent the Gods among
Make her his eternal bride.

Milton, *Comus*.

See Apuleius *Metam.* ; Mrs. Tighe, *Cupid and Psyche*, of which Moore sings—

Tell me the witching tale again,
For never has my heart or ear
Hung on so sweet, so pure a strain ;
So pure to feel, so sweet to hear.

20. CUPID.

Original made for Signor Galli, A.D. 1499. From Rome it was sent to Florence, and stood in the Valfonda gardens of the Riccardi, which passed to the Marq. Strozzi, who sold it to Mons. Gigli, from whom it was purchased for the Kensington Museum.

Sculptor, Michael Angelo, A.D. 1499.
Height, 3 feet.

Grimm, Life of M. Angelo, ii. 128. Ausonius, Cupido Cruci affixus.

21. CYPARISSUS. Presented to the Trustees by James Malcolm, Esq.

Original in St. Petersburg.

Found at

Sculptor

Height, 4 feet 8 inches.

Restorations

A youth of the isle of Cea, one of the Cyclades. He inadvertently killed his favorite fawn. Overwhelmed with grief he was transformed into a cypress-tree.

'Twas when the summer sun at noon of day,
Through glowing Cancer shot his burning ray ;
'Twas then the fav'rite stag in cool retreat
Had sought a shelter from the scorching heat.
Along the grass his weary limbs he laid,
Inhaling freshness from the breezy shade ;
When Cyparissus, with his pointed dart,
Unknowing pierced him to the panting heart.

Ovid, Metam., x. 10, 6.

22. DEMOSTHENES. Presented to the Trustees by Molesworth Greene, Esq.

Original in Vatican.

Found near Villa Aldobrandini, at Frascati.

Sculptor

Height, 6 feet 5 inches.

Restorations : the hands and the scroll.

A renowned orator and statesman, born about B.C. 385. His most splendid orations were delivered to excite his countrymen, the Athenians, against the encroachments of the Macedonians under Philip, Alexander, and Antipater. To prevent falling into the hands of the latter, he took poison and died, B.C. 322.

See Lucian, Encomium Dem. ; Plutarch ; Il Vaticano.

This statue appears to embody the ideas conveyed by the lines of Milton describing Satan—

As when of old some orator renowned
In Athens or free Rome, where eloquence
Flourished—since mute—to some great cause address'd,
Stood in himself collected; while each part,
Motion, each act, won audience ere the tongue;
Sometimes in highth began, as no delay
Of preface brooking, through his zeal of right—
So standing, moving on to highth up grown,
The tempter, all impassioned, thus began.

Paradise Lost, ix. 670.

To Demosthenes, as well as to Pericles, Hyperides, and others, allusion is made in the lines—

Thence to the famous orators repair
Those ancient, whose resistless eloquence
Wielded at will that fierce democratie,
Shook the arsenal, and fulmined over Greece,
To Macedon and Artaxerxes' throne.

Milton, Paradise Regained, iv. 270.

23. DIANA. Called "à la Biche."

Original in Louvre, Paris; formerly at Versailles;
brought from Italy by Primaticcio, in the
reign of Francis I.

Found at

Sculptor

Height, 6 feet 5 inches.

Restorations: part of right arm and both hands;
by Giovann-Angelo Montorsoli.

Sister of Apollo; identified with the Greek Artemis, the Egyptian
Bubastes, the Phœnician Astarte, the Moon.

Cicero in Verr., v. 33, 34.

This Huntress Diana is very different from the Goddess worshipped
at Ephesus (Acts, xix. 28; Montfaucon), who was a supposed personifi-
cation of nature.

With these in troop

Came Astoreth, whom the Phœnicians called

Astarte, Queen of Heaven, with crescent horns.

Milton, Par. Lost, i. 437; Jeremiah, vii., 18;

1 Kings, xi., 5.

See Homer, Hymn. xxv.; Hesiod, Theog.; Callimachus;
Herodotus, ii. 137, 156; Ovid, Met., ix. 687.

24. DIANA. Presented to the Trustees by M. C. E.
Labilliere, Esq.

Original in

Sculptor, G. M. Benzoni.

Height, 4 feet 10 $\frac{1}{4}$ inches.

Chaste Goddess, guardian of the woods

And Lycia's mountain solitudes,

In threefold power adored.

Hor., lib. iii. ode 22. Catullus, 34.

25. DIANA (robing).

Original in Louvre.

Found at Gabii.

Sculptor

Height, 5 feet 4 inches.

Restorations: nose, right hand, left sleeve, left elbow, right foot to ankle, half of left leg.

But mild the beauties of Diana were,
 And all her charms serene and sweetly fair;
 Her brother's looks adorn her radiant face,
 Her cheeks and sparkling eyes express his grace.
 The same she were, did not her sex alone
 A difference cause and make the virgin known:
 Her arms are naked to th' admiring eye,
 And in the wind her careless tresses fly.

Claudian, Rape of Proserpine.

26. DISCOBOLUS (standing).

Original in Vatican.

Found at Colombaro, on the Appian Way, eight miles from Rome, at a villa, supposed that of the Emperor Gallienus.

Sculptor, Naucydes, born at Argos; flourished B.C. 400.

Height, 5 feet 6 inches.

Restorations: none.

Lucian; Pliny, xxxiv. 19.

27. DISCOBOLUS (throwing quoit).

Original in the British Museum.

Found, A.D. 1791, in the grounds of the Conte Fède, in that portion of Hadrian's Villa, Tivoli, called the Pinacotheca.

Sculptor: supposed to be an ancient copy, in marble, from the work in brass by Myron, born at Eleutheræ, in Greece, B.C. 480.

Height: to top of head, 4 feet 4½ inches; to top of quoit, 5 feet 2½ inches.

Restorations: left hand, by Albani; head, broken off and rejoined.

Other representations of this figure, in somewhat differing attitudes, are in the Massimi collection at Rome, in the Vatican, in the Louvre, and in the Feversham collection in England. It is objected that the head has not been correctly readjusted. In the other reproductions it is turned back, as described by Lucian:—"The statue is known to all." "What statue," said I, "do you mean?" "That beautiful one which you see as you enter the hall, made by Demetrius." "The Discobolus, I suppose, bending as if about to cast the discus, and looking back at the person who gives it to him, with one leg bent as if about to raise himself erect in the act of throwing." "No," said he, "that is one of the works of Myron."

See Cicero ad Heren., iv. 6; Quintilian, lib. ii. 13; Statius, vi. 645; Pliny, xxxiv. 19; Lucian, Philopseud., 18; Barry, Lectures, vol. i. 479; Flaxman, Lectures, 90.

28. DOROTHEA. Presented to the Trustees by Henry Moor, Esq.

Original in the collection of the Marquis of Lansdowne.

Sculptor, John Bell.

Height, 3 feet 11 inches.

This exclamation was distinctly overheard by the priest and his company, who, concluding that the person who spoke must be hard by, arose to make further enquiry, and had not gone twenty paces when, behind the fragment of a rock, they perceived a boy sitting under an ash-tree, in the habit of a peasant, whose face, as he stooped to wash his feet in a brook that murmured by him, they could not then survey. Their approach they managed with softness and silence, while his whole attention was employed in bathing his legs, which seemed two crystal pillars produced among the pebbles in the rill. They were surprised at the whiteness and beauty of his feet, which they could not believe had been formed to tread the clods and follow the cattle or plough, as his dress would have seemed to indicate ; and the curate, who went foremost, finding himself still unperceived by the youth, made signs to the rest to crouch down or hide themselves behind a neighboring rock. This being done, all three stood gazing attentively at the apparition, which was clad in a double-skirted grey jacket, girt about the middle with a white napkin, and wore breeches and hose of the same cloth, with a grey hunting cap on his head, the hose being pulled up to the middle of the leg, which actually seemed of white alabaster. Having washed his delicate feet, he wiped them with a handkerchief, which he took out of his cap, and in so doing lifted up his head, showing to the bystanders a face of such exquisite beauty, that Cardenio said, in a whisper to the curate, "Since that is not Lucinda, it can be no earthly, but some celestial being." The youth taking off his cap and shaking his head, a large quantity of hair, that Apollo himself might envy, flowed down his shoulders, and discovered to the spectators that the supposed peasant was no other than a woman, the most delicate and handsome that the curate and the barber had ever beheld.

Don Quixote, Part I., Book IV., chap. i.

29. EVE (at the fountain).

Original at the Bristol Museum.

Sculptor, Edward H. Baily.

Height, 2 feet 7 inches.

But Eve,

Undecked save with herself ; more lovely fair
Than wood nymph or the fairest goddess feigned
Of three that in Mount Ida naked strove,
Stood to entertain her guest from Heaven ; no veil
She needed, virtue proof ; no thought infirm
Altered her cheek.

Milton, Paradise Lost, v. 380.

That day I oft remember, when from sleep
 I first awak'd and found myself repos'd
 Under a shade on flowers, much wondering where
 And what I was, whence thither brought, and how.
 Not distant far from thence a murmuring sound
 Of waters issued from a cave, and spread
 Into a liquid plain, then stood unmov'd
 Pure as the expanse of Heaven; I thither went
 With unexperienced thought, and laid me down
 On the green bank, to look into the clear
 Smooth lake, that to me seem'd another sky.
 As I bent down to look, just opposite
 A shape within the watery gleam appear'd,
 Bending to look on me: I started back,
 It started back; but pleas'd I soon return'd;
 Pleas'd it return'd as soon with answering looks
 Of sympathy and love. There I had fix'd
 Mine eyes till now, and pin'd with vain desire,
 Had not a voice thus warn'd me: What thou seest,
 What there thou seest, fair creature, is thyself;
 With thee it came and goes: but follow me,
 And I will bring thee where no shadow stays
 Thy coming, and thy soft embraces, he
 Whose image thou art; him thou shalt enjoy
 Inseparably thine, to him shalt bear
 Multitudes like thyself, and thence be call'd
 Mother of human race. Paradise Lost, iv. 449.

30. EUTERPE.

Original in the Vatican.

Found in the Gardens of the Quirinal, Rome.

Sculptor

Height, 4 feet 6 inches.

Restorations

One of the nine Muses, daughters of Jupiter and Mnemosyne—

Calliope, who presided over Epic poetry.

Clio, " History.

Erato, " Love poetry.

Euterpe, " Lyric poetry.

Melpomene, " Tragedy.

Polyhymnia, " The sublime hymn.

Terpsichore, " Dance and song.

Thalia, " Comedy.

Urania, " Astronomy.

See Hesiod, Theog., 77.

31. FLORA.

Original in the Capitol.

Found, A.D. 1744, in the ruins of Hadrian's Villa,
 at Tivoli.

Sculptor

Height

Restorations: left hand.

The Latin Goddess of Spring and Flowers, identified with the
 Greek nymph Chloris, wife of Zephyrus.

32. FATES (The).

Original in the British Museum.

Found at Athens.

Sculptor of the school of Phidias.

Height of two, 3 feet 11 inches; one, 4 feet 5 inches.

Restorations: none.

These, with Nos. 41, 42, and 62, are taken from the Elgin marbles, brought from Athens by Lord Elgin, who obtained them while Ambassador at Constantinople, in the beginning of the present century. His collection was purchased for the use of the public, A.D. 1815. These figures formed portion of the majestic composition in the eastern pediment of the Parthenon, the temple erected in honor of (Athene) Minerva, intended to represent the birth of the goddess when she sprung full grown, and completely armed, from the brain of (Zeus) Jupiter.—Paus., i. 24. In the centre was seated the ruler of Olympus; on his left hand, likewise seated, was (Here) Juno; on his right stood (Hephaistos) Vulcan, leaning on the axe with which he had opened the head of Jupiter. Close to him stood the Virgin Goddess; opposed to her was (Poseidon) Neptune; on the extreme right is (Hyperion or Helios), the Sun, the heads of the horses of his chariot appear rising impetuous above the sea; close to him is the figure of Theseus, No. 62; a name accepted in the description of the ancient marbles in the British Museum, iii, 3, though it is there said that—"Some authorities of great weight are nevertheless disposed to consider it as Hercules. The lion's skin on which he reposes, and his position immediately above some of his labors in the Metopes, warrant this."

On the extreme left is the chariot of Night descending into the western ocean, the horses' heads visible, one of which, supposed to have been touched by the master-stroke of Phidias himself, is No. 41. Next in order are these figures, No. 32. According to the authority cited above, an adjustment of them forms a group supposed with great probability to represent (Moirai) the Fates, accustomed to attend upon the occasion of a birth. They are Clotho, sitting apart, expressive of vigorous youth, Lachesis, supporting another, of sedate middle age, Atropos, in repose, of the languor of declining life. The winged Victory at their side is balanced by Iris, messenger of the gods, who conveys intelligence of the birth to (Demeter) Ceres and (Persephone) Proserpine, seated by Theseus on the confines of Olympus. Conjecture supplies the remaining objects.

No. 42 is called Ilissus, the deified impersonation of the river which ran through the southern plain of Attica. This figure stood on the extreme right of the western pediment of the same temple in which was represented the victory of the goddess over Neptune in their contest for the sovereignty of the soil of Athens. Those who favor the opinion that No. 62 is meant for Hercules, suggest that this figure is with more probability that of Theseus than of the river god.

An account of the remainder of the Elgin marbles, of which the Trustees possess a complete series, is postponed until it can be arranged in a manner which will render the description intelligible.

33. FAUN (The Dancing). Two copies.
 Original in the Royal Gallery, Florence.
 Found at
 Sculptor, attributed to Praxiteles.
 Height, 4 feet 6 inches.
 Restorations: the head and arms; by Michael Angelo Buonarrotti.
34. FAUN. Usually called the Rondinini Faun, because placed in the Rondinini Palace, in the Corso, at Rome.
 Original in the British Museum, entered in the Catalogue as statue of a satyr, playing on the crotala, or cymbals.
 Found at
 Sculptor
 Restorations (attributed to Michael Angelo): the torso is the only portion really antique.
 Height, 5 feet 8 inches.
35. GERMANICUS. By some supposed to be a figure of Mercury
 Original in the Louvre.
 Found
 Sculptor, probably Chimarus.
 Height, 5 feet 11 inches.
 Restorations: thumb and forefinger of right hand.
- Son of Nero Claudius Drusus, nephew of the Emperor Tiberius, brother of the Emperor Claudius, father of the Emperor Caligula and of Agrippina, mother of the Emperor Nero. A distinguished general; born B.C. 15, died A.D. 19. Clarac, Winckel., ii. 405.
36. GLADIATOR (Dying).
 Original in the Capitol, Rome.
 Found in Collis Hortulorum, on the Pincian Hill, near the tomb of the Domitii, where Nero's body was burned by Acte, his freedwoman, and Ecloge and Alexandra, his nurses, in the gardens of Sallust, at Rome.
 Sculptor, supposed to be Ctesilaus, cotemporary of Phidias, B.C. 440; or by Pyromachus, B.C. 240, in bronze, of which the original is a copy.
 Height, 2 feet 8 inches.
 Restorations: right hand; said to be by Michael Angelo Buonarrotti.

Behold! where, in his nerv'd and naked might,
 Rushes the circus champion to the fight;
 Stretches the gaunt arm in its sweeping length;
 Starts from each limb the eloquence of strength;
 On the bent brow pride, power, and conquest reign;
 From the curved lip the spirit breathes disdain;
 And all the savage, in his sternest mood,
 Speaks from the form unawed and unsubdued.
 Where, 'mid yon puny race of courts can be,
 Son of the woods! the champion meet for thee?

The strife is o'er. Ev'n as a broken bow,
 Nerveless and spent, the Terrible lies low!
 He leans upon his hand—the lion crest
 Bows to the dust; and from the untam'd breast
 Falls drop by drop, life's tide; the eye is dim;
 And o'er the buckler droops the giant limb;
 And death is on the mighty. Aye, thou proud
 And guilty city, let thy ruthless crowd
 Pour o'er their prey the mockery of their mirth;
 Blood with those echoes calls forth from the earth;
 And Heav'n full soon shall answer.

Bulwer.

I see before me the Gladiator lie:
 He leans upon his hand—his manly brow
 Consents to death, but conquers agony,
 And his drooped head sinks gradually low—
 And through his side the last drops, ebbing slow
 From the red gash, fall heavy, one by one,
 Like the first of a thunder shower; and now
 The arena swims around him—he is gone
 Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes
 Were with his heart, and that was far away:
 He recked not of the life he lost, nor prize,
 But where his rude hut by the Danube lay,
 There were his young barbarians all at play,
 There was their Dacian mother—he, their sire,
 Butchered to make a Roman holiday—
 All this rushed with his blood. Shall he expire
 And unavenged?—Arise, ye Goths, and glut your ire.

Byron, *Childe Harold*, iv. 140.

Supported on his shorten'd arm he leans,
 Prone, agonizing; with incumbent fate
 Heavy declines his head; yet, dark beneath
 The suffering feature, sullen vengeance lowers,
 Shame, indignation, unaccomplished rage;
 And still the cheated eye expects his fall.

Thomson, *Liberty*, iv. 157.

Single combat at funerals was common.—Hom., iii. 23.

This statue, although usually known as that of a gladiator, and invested accordingly with many charming poetical associations, is supposed to be that of a herald. Ingenious conjectures suggest Polyphontes, herald of Laius King of Thebes, killed by Œdipus, with his master; or Copreas, herald of Eurystheus, massacred by the Athenians (Hom., iii. xv. 639; Apollod., i, 5, 1; Eurip. *Heraclidæ*); or, Anthemocritus, an

Athenian herald, killed by the Megareans (Paus. i. 9). Men who engaged in single combat are mentioned in Athenæus, iv. 41, as known in early times in Greece; but they do not appear to be of the class known in Italy as gladiators, first composed of captives in war, slaves and condemned malefactors (Cicero, Letters to Atticus, iv. 4; Livy, xxiii. 30, xxix. 46; Dio. Cassius, xxxvii. 8; Pliny, Nat. Hist., xxxiii. 3; Val. Max., ii. 4, 7; Suetonius Cæsar, 10). Reasons adduced in support of this view are, that the Greeks wore the beard until the age of Alexander the Great, who suggested that his Macedonian soldiers should shave (Ov. Fas., ii. 30; Athenæus, xiii. 18; Plutarch; Apoph., 180). In Homer 10, Nestor talks of a razor's edge; but Dolon in the same book tries to touch the beard of Diomedes when entreating that his life may be spared. This figure is represented beardless. Gladiators did not carry a trumpet nor wear a cord round the neck, as heralds in the Olympic games were used to do. There is, however, more probability in the suggestion that it represents a Celtic or barbarian soldier or messenger wearing the *Torques*, or collar. Gladiators were first exhibited in Rome, A.D. 490, B.C. 264. Ctesilaus flourished about 176 years before that time. If this statue be his work it cannot represent a Roman gladiator.

Val. Max., iii. 4, 7; Winck., ii. 241, note to French ed.

37. GLADIATOR (The Fighting, or Borghese).

Original in the Louvre, Paris.

Found, A.D. 1503, at Capo d'Anzio the ancient Antium.

Sculptor, Agasias, or Hegesias, son of Dositheus of Ephesus; flourished 490 B.C.

Height from left foot to head, 5 feet.

Restorations: right arm and right ear.

Of raging aspect, rushed impetuous forth
The Gladiator. Pitiless his look,
And each keen sinew braced, the storm of war,
Ruffling o'er all his nervous body frowns.

Thomson, Liberty, iv. 152.

Notwithstanding the commonly received opinion that this figure represents a gladiator, it has been suggested that it should rather be considered to be that of a foot soldier contending with a horseman. A conjecture is offered that it is intended for Achilles fighting with Penthesilea, Queen of the Amazons, who assisted the Trojans, and was slain by him.

See Winckelmann, ii. 434. Thiersch.

38. GRACES. Aglaia, Euphrosyne, and Thalia.

Original in the collection of the Duke of Bedford (?).

Sculptor, Canova; born at Passagno, in Italy, A.D. 1757; died A.D. 1822.

Height, 5 feet 2½ inches.

Eurynome, from ocean sprung, to Jove
The beauteous Graces bore, inspiring love,
Aglaia and Euphrosyne the fair,
And thou, Thalia, of a graceful air. Hesiod, Theog.

Daughters of Jove.

From them flow all the decencies of life.
 Without them nothing pleases. Virtue's self
 Admired not loved: and those on whom they smile,
 Great though they be, and wise, and beautiful,
 Shine forth with double lustre.

Rogers.

†
See Pindar, Olymp. xiv.; Horace, Od. i. 4, iii. 21.

39. GREEK SLAVE. Presented to the Trustees by
 Major-General Valiant.
 Original in possession of — Grant, Esq., Albion
 street, Hyde Park.
 Sculptor, Hiram Power.
 Height, 5 feet 2 inches.

40. HERCULES and OMPHALE. Presented to the
 Trustees by Charles Hotson Ebdon, Esq.
 Original in the London University.
 Sculptor: the torso of Hercules was restored by
 Flaxman; he added the figure of Omphale.
 Height: Hercules, 6 feet $\frac{1}{2}$ inch; Omphale, 6 feet
 1 inch.

The history and labors of the demigod, Hercules, are known. Omphale was Queen of Lydia; to her Hercules submitted himself as a slave for three years, in order to expiate his crime of having murdered Iphitus.

Plu., Theseus; Lucian Dial., Deor., xiii.; Hom. Od., xxvi. 14;
 Propertius, lib. iv. xi.

41. HORSE'S HEAD.

School of Phidias, Athens.—*See* No. 32.

42. ILISSUS.

School of Phidias, Athens.—*See* No. 32.

43. INNOCENCE. Presented to the Trustees by Henry
 Arthur Smith, Esq.

Original in collection of — Pearce, Esq.

Sculptor, John Henry Foley.

Height, 5 feet.

44. JASON.

Original in the Louvre. For some time known as
 Cincinnatus.

Found, A.D. 1814, at Tivoli.

Sculptor

Height, 4 feet $8\frac{1}{2}$ inches.

Restorations: right hand and part of arm, left
 arm. The head is not of the same marble
 as the rest of the figure, probably supplied
 from another statue. It is said, also, that the
 ploughshare was added.

Son of Æson, descendant of Æolus. Pelias, brother of Æson, ruled in Iolcus. He was warned by an oracle that one of the Æolidæ would kill him. He ordered their destruction. Jason alone escaped. The oracle again warned Pelias to beware of a man with but one sandal. On the invitation of Pelias, Jason attended a sacrifice to Neptune. In crossing the River Amaurus, on the bank of which he lived as a husbandman, he lost one of his sandals. Pelias, alarmed, sent him on an expedition to Colchis, to bring the golden fleece. He sailed in the ship *Argo*. His success and ultimate return with Medea, and the death of Pelias, are described differently by the numerous authors who treat of this uncertain portion of history.

Apollodorus, i. 9; Ovid. *Met.*, vii.; Winckel., ii. 390.

45. JULIAN DE MEDICI. Presented to the Trustees by John Fitzgerald Leslie Foster, Esq.

Original placed on the mausoleum erected to his memory by Pope Clement VII., in the Church of St. Lorenzo, Florence.

Sculptor, Michael Angelo.

Height, 5 feet 7½ inches.

Duke of Nemours, youngest son of Lorenzo the Magnificent and brother of Leo X. Born, 1478; died, 1516.

46. LAOCOON.

Original in the Vatican.

Found, A.D. 1506, near the baths of Titus, Rome.

Sculptors, Agesander of Rhodes, Athenodorus, his son, and Polydorus, supposed also to be his son. They flourished, according to Winckelmann, vol. ii. 289, in the time of Alexander the Great, about B.C. 330; according to Lessing and Thiersch, in the time of Titus, about A.D. 76.

Height of Laocoon, 5 feet 9½ inches, to top of hand 6 feet 10¼ inches; of elder son, 3 feet 10½ inches; younger son, 3 feet 7½ inches.

Restorations: the right arm, in terra cotta, by Bernini; right arm by Montorsoli, Perkins; the arms and hands of each of the sons by Cornacchini.

A head of the principal figure is in the collection of the Duc d'Arenberg, at Brussels, said by some to have belonged to the original.

See Pliny, *Hist. N.*, xxxvi. 4; Il Vaticano, iv. 214; Goethe; Spence Polymetis.

The first restoration of this was by Bandinelli, in wax. He was ordered by Pope Clement VII. to make a copy of the group for Francis the First of France. The Pope was so much pleased with it, that he kept it and placed it in his family palace at Florence.

The group was injured in A.D. 1527 by the Germans and Spaniards, so that probably Bernini's or Bandinelli's restoration was undone, and Montorsoli's renovation became necessary.

Grimm, *Life of M. Angelo*, ii. 6; Appendix II.

Laocoon, Neptune's priest by lot that year,
 With solemn pomp then sacrificed a steer;
 When, dreadful to behold, from sea we spy'd
 Two serpents, rank'd abreast, the seas divide }
 And smoothly sweep along the swelling tide. }
 Their flaming crests above the waves they show,
 Their bellies seem to burn the seas below;
 Their speckled tails advance to steer their course,
 And on the sounding shore the flying billows force.
 And now the strand and now the plain they held,
 Their ardent eyes with bloody streaks were filled;
 Their nimble tongues they brandished as they came,
 And lick'd their hissing jaws that sputtered flame.
 We fled amazed. Their destin'd way they take,
 And to Laocoon and his children make.

And first around the tender boys they wind,
 Then with their sharpen'd fangs their limbs and bodies grind,
 The wretched father, running to their aid
 With pious haste but vain, they next invade;
 Twice round his waist their winding volumes roll'd
 And twice about his gasping throat they fold;
 The priest thus doubly chok'd their crests divide,
 And towering o'er his head in triumph ride.
 With both his hands he labors at the knots,
 His holy fillets the blue venom blots;
 His roaring fills the flitting air around.

Thus when an ox receives a glancing wound
 He breaks his bands, the fatal altar flies,
 And with loud bellows breaks the yielding skies.

Virgil, *Æn.*, lib. ii. 200. By Dryden.

Terrible! Mark and Tremble!—Fold by fold
 See round the writhing sire the enormous serpents roll'd;
 Mark the stern pang—the clench'd despairing clasp—
 The wild limbs struggling with that fatal grasp,
 The deep convulsion of the laboring breath—
 The intense and gathering agony of death.
 Yet 'mid the mortal's suffering still is view'd
 The haughty spirit shaken—not subdued:
 Tho' nature faint, tho' every fibre burst,
 Scath'd, stifled, crush'd, let vengeance wreak its worst;
 Fate—terror—Hell—let loose your powers of ill,
 Wring the rack'd form—the soul can scorn you still.

Bulwer.

At last her utmost masterpiece she found
 That Maro fired. The miserable sire
 Wrapt with his sons in Fate's severest grasp;
 The serpents, twisting round, their stringent folds
 Inextricable tie. Such passion here,
 Such agonies, such bitterness of pain,
 Seem so to tremble through the tortured stone
 That the touch'd heart engrosses all the view.

Almost unmark'd the best proportions pass
 That ever Greece beheld; and seen alone,
 On the rapt eye the imperious passions seize:
 The father's double pangs, both for himself
 And sons convuls'd; to Heaven his rueful look,
 Imploring aid and half accusing, cast;
 His fell despair, with indignation mix'd,
 As the strong curling monsters from his side
 His full extended fury cannot tear.

More tender touched, with varied art, his sons
 All the soft rage of younger passions show:
 In a boy's helpless fate one sinks oppressed!
 While, yet unpierced, the frighted other tries
 His foot to steal out of the horrid twine.

Thomson, *Liberty*, iv., 185.

Or, turning to the Vatican, go see
 Laocoon's torture dignifying pain—
 A father's love and mortal's agony
 With an immortal's patience blending: vain
 The struggle; vain, against the coiling strain
 And gripe, and deepening of the dragon's grasp,
 The old man's clench; the long-venom'd chain
 Rivets the living links—the enormous asp
 Enforces pang on pang, and stifles gasp on gasp.

Byron, *Childe Harold*, iv. 160.

47. MERCURY.

Original in the collection of the Prince of Augustenberg. A second was executed for Lord Ashburton.

Sculptor, Thorwaldsen; born at Copenhagen, A.D. 1770; worked for many years at Rome; died at his birthplace, A.D. 1844.

Height, 5 feet $5\frac{3}{4}$ inches.

O Mercury, great Atlas' son
 Skill'd with persuasive voice to tame
 Fierce men from savage nature won
 To learn th' arena's graceful game:
 I sing thee, messenger of Jove,
 Inventor of the tuneful lyre,
 Cunning to hide whate'er thy love
 Of theft and frolic may acquire.

Hor., lib. i., ode 10; see lib. iii., ode 11.

Homer, *Hymn*, by Shelley; Apollodorus, 310.

48. MERCURY. Presented to the Trustees by Mrs. Williams.

Original in the Royal Gallery, Florence.

Sculptor, John of Bologna; born at Douay, A.D. 1524; died at Florence, A.D. 1608.

Height, 4 feet 3 inches.

Maia of Atlas born and mighty Jove,
 Join'd in the sacred bands of mutual love,
 From whom behold the glorious Hermes rise
 A god renown'd, the herald of the skies.

Hesiod, *Theog.*, 938.

49. MINERVA GIUSTINIANI. Presented to the Trustees
by Major-General Sir Edward Macarthur, C.B.
Original in the Vatican.
Found at Rome, near the ruin on the Esquiline,
called Minerva Medica.
Sculptor
Height
Restorations

It was purchased by Lucien Bonaparte, who sold it to the Pope; but it still retains the name of the family of the first possessors.

50. MOTHER and CHILD; or Maternal Affection. Presented to the Trustees by William Fletcher, Esq.
Original in the collection of Joseph Neeld, Esq.
Sculptor, Edward H. Baily.
Height, 2 feet 11 inches.

51. MUSIDORA. Presented to the Trustees by Mrs. Moor.
Original in the Exhibition of 1850.
Sculptor, James Legrew.
Height, 5 feet.

An imaginary person introduced by Thomson in his poem of the Seasons.

Lo, conducted by the laughing Loves,
This cool retreat his Musidora sought.
Warm in her cheek the sultry season glowed;
And, rob'd in loose array, she came to bathe
Her fervent limbs in the refreshing stream.

Summer, 1286.

52. NARCISSUS. Presented to the Trustees by Mrs. Westby.
Original in the collection of Her Majesty the Queen, at Osborne.
Sculptor, William Theed.
Height, 4 feet 11 inches.

This youth, son of Cephissus and the nymph Liriope, fell in love with his image reflected in a fountain, pined, and died. His body was transformed into the flower which bears his name.

For him the Naiads and the Dryads mourn,
Whom the sad echo answers in her turn;
And now the sister nymphs prepare his urn,
When, looking for his corpse, they only found
A rising stalk with yellow blossoms crown'd.

Ovid, Met. iii. 508.

53. PERSEUS.

Original in Vatican.

Sculptor, Canova; born at Passagno, in Italy,
A.D. 1757; died, A.D. 1822.

Height, 7 feet 6 inches.

Son of Jupiter and Danaë. Banished from and afterwards regained the kingdom of Argos. He undertook to bring to Polydectes, King of Seriphus, the head of Medusa, which possessed the property of converting into stone whosoever looked upon it. Medusa was the only mortal of the three Gorgons, daughters of Phorcys and Ceto; their names were, Stheno, Euryale, and Medusa.

See Hesiod, Theog., 276; Ovid, Metam., iv. 617.

54. POLYHYMNIA. Presented to the Trustees by William Kaye, Esq.

Original in Vatican.

Found at

Sculptor

Height, 5 feet 10 inches.

Restorations

See Euterpe.

55. PUDICITIA. Presented to the Trustees by Miss Barry.

Original in Vatican, Rome.

Found

Sculptor

Height, 6 feet 5 inches.

Restorations

An impersonation of modesty deified and worshipped in Greece and at Rome, where she had two sanctuaries—one erected to Pudicitia, in the Forum Boarium, near the temple of Hercules; the other to Pudicitia Plebeia, in the Vicus Longus. This figure has been supposed to represent Livia, wife of Augustus, died A.D. 29; or Sabina, wife of Hadrian, died A.D. 137; but there is no sufficient authority for either position. Spence, in his Polymetis, assumes that it is intended for Juno Matrona. Winckelmann asserts that it resembles the Muse Melpomene, as is displayed by the cothurnus.

Winckelmann, ii. 392; Paus, i. 17; Livy, x. 23.

56. SLAVE (The Listening). Known as the Arrotino or Remoleur, or the Whetter; also, as the Spy.

Original in the Royal Gallery, Florence.

Found at

Sculptor

Height, 3 feet.

Restorations: fingers of each hand, and the portion of the knife between the right hand and the whetstone.

The conjectures respecting this statue are various. By some it is supposed to represent the soothsayer Accius or Attus Navius, who carried into execution the idea in the mind of King Tarquin, and severed, by command of the King, the whetstone on which he was sharpening his razor.—Livy, i. 36. By others, the slave who overheard the plot into which the two sons of Junius Brutus entered for the restoration of Tarquin. Some suggest that it is meant for the slave who overheard the conspiracy of Catiline; others, for the Scythian slave, commanded by Apollo to slay Marsyas when vanquished by the god in a musical contest.—*See* Hobhouse; notes to 4th canto of *Childe Harold*. While Lanzi asserts that the man is no other than Licinus, the celebrated barber of Julius Cæsar. The instrument in his hands does not seem very suitable for either operation.

Cicero de Nat., Deor., ii. 3, iii. 6.

57. SOPHOCLES. Presented to the Trustees by Colonel Barry, R.A., C.B.

Original in the Lateran, Rome.

Found at Terracina.

Sculptor

Height, 6 feet 8 inches.

Restorations

Greek Tragic Poet; born at Colonus, close to Athens, B.C. 495; died, B.C. 405. He wrote 113, or, according to other accounts, 130 plays, of which seven only are extant. They are "Antigone," "Electra," "Trachiniae," "Œdipus Tyrannus," "Ajax," "Philoctetes," "Œdipus Coloneus."

58. ST. GEORGE AND THE DRAGON (in bronze).

Presented to the Trustees by Alexander

Mollison, Esq.

Height, 3 feet 4 inches.

59. TAMBOURINE GIRL. Presented to the Trustees by James Purves, Esq.

Original at

Sculptor, Danton.

Height, 4 feet 8½ inches.

60. TERPSICHORE. (The Muse of Dance and Song.)

Original in Gallery of Count Sommariva, at Paris.

Sculptor, Canova.

Height, 5 feet 6¼ inches.

See Euterpe.

61. THESEUS.

Son of Ægeus, King of Athens.

School of Phidias, Athens.—*See* No. 32.

62. VENUS ANADYOMENE (rising from the sea). Presented to the Trustees by Edward William Jeffreys, Esq.

Original in Vatican, Rome.

Found at Salone, by the Spring of Aqua Virgine, about eight miles from Rome.

Sculptor

Height, 2 feet $7\frac{3}{4}$ inches.

Restorations

The Goddess of Beauty, mother of Cupid, identified with the Aphrodite of the Greeks, Mylitta of the Babylonians, Alitta of the Arabians, and Mitra of the Persians.

See Homer, Hymn; Herod., i. 131; Lucretius, i.; Ovid, Fasti, iv. 15, 62, 143.

Till now swift circling a white foam arose
From that immortal substance, and a nymph
Was quicken'd in the midst, the trifling waves
First bore her to Cythera's heavenly coast;
Then reach'd she Cyprus girt with flowing seas,
And forth emerg'd a goddess in the charms
Of awful beauty. Where her delicate feet
Had press'd the sands, green herbage flow'ring sprang.
Her Aphrodite gods and mortals name
The foam-born goddess, and her name is known
As Cytherea with the blooming wreath,
For that she touch'd Cythera's flowery coast;
And Cypris, for that on the Cyprian shore
She rose amidst the multitude of waves,
And Philomedeia from the source of life.

Hesiod, Theog., 190.

Orta Salo, Suscepta Solo, patre edita Cælo
Æneadum genitrix hic habito alma Venus.

Ausonius, Epig., xxxiii.

Emersam pelagi nuper genitalibus undas,
Cyprin Apellei cerne laboris opus,
Ut complexa manu madidos sales æquora crines
Humidulis spumas stringet utraque comis.
Iam tibi nos Cypris Juno inquit et innuba Pallas
Cedimus et formæ præmia deferimus.

Epig., cvi.

63. VENUS DE MEDICI (two copies).

Original in the Royal Gallery, Florence, to which place it was transferred from the Villa Medici, 1680.

Found at Hadrian's Villa, Tibur.

Sculptor: said to be Praxiteles. The name Cleomenes on the pedestal is generally supposed to be a forgery.

Height, 5 feet.

Restorations: right arm, the whole left arm from the elbow downward.

The original, of which that in the Florentine Gallery MAY be a copy, was sold by the sculptor to the people of Cnidus, in Caria. It stood with a Venus by Phidias, a Cupid by Praxiteles, a Diana by Cephisodotus, and a group of Mars and Cupid, now in the Villa Ludovisi, in the Portico of Octavia, dedicated by Augustus to his sister. It was removed with the statues of Minerva of Lindus, in Rhodes, and of Juno of Samos, to Constantinople. All three, with other works of art of inestimable value, were destroyed by fire in the reign of Justinian, on the occasion of the riots between the *Βένετοι*, or the Blue faction, and the *Πράσινοι*, or Green faction, A.D. 532. The figures on the Dolphin at the base are (Eros and Anteros) Cupids, sons of Venus.

Hes., Theog., 201; Pliny, xxxvi. 4; Gibbon, Dec. and Fall. xl., and authorities there cited; Hor., Odes, iv. 1, 5; Cicero de Nat. Deor., 71.

Ερως and *Ίμερος* or the Cupids Celestial and Terrestrial of Plato.

The Romans gave to Venus Cupido and Jocus. Hor., Carm., 2, 33.

Eros and Anteros. Cic., Nat. D., 23.

Ovid, Fas. iv. 1, alludes to the twin sons of Venus, but does not name them.

The Queen of Love arose, as from the deep
She sprung, in all the melting pomp of charms.
Bashful she bends, her well-taught look aside
Turns in enchanting guise; where dubious mix
Vain, conscious beauty, a dissembled sense
Of modest shame and slippery looks of love.
The gazer grows enamored; and the stone,
As if exulting in its conquest, smiles.

Thomson, Liberty, iv. 175.

There, too, the goddess loves in stone, and fills
The air around with beauty; we inhale
The ambrosial aspect, which, beheld, instils
Part of its immortality: the veil
Of heaven is half undrawn; within the pale
We stand, and in that form and face behold
What mind can make, when Nature's self would fail;
And to the fond idolaters of old

Envy the innate flash which such a soul could mould:

We gaze and turn away, and know not where,
Dazzled and drunk with beauty, till the heart
Reels with its fulness; there—for ever there—
Chain'd to the chariot of triumphal art,
We stand as captives, and would not depart.
Away! there need no words, nor terms precise,
The paltry jargon of the marble mart,
Where pedantry gulls folly—we have eyes:

Blood—pulse—and breast, confirm the Dardan shepherd's prize.

Byron, Childe Harold, iv. 49, 50.

64. VENUS or DIONE.

Original in the British Museum.

Found, A.D. 1776, at baths of Claudius, at Ostia,
by Mr. Gavin Hamilton.

Sculptor

Height, 6 feet $11\frac{1}{2}$ inches, including the plinth,
 $4\frac{3}{8}$ inches.

Restorations: left arm, right hand, tip of nose.

It has not been determined whether this be the statue of *Venus* or of the female Titan *Dione*, daughter of *Tethys*, who, according to various writers, was the mother of *Venus* by *Jupiter*.

See Hesiod, *Theog.*, 353; *Homer*, *Il.*, v. 370.

65. VENUS GENETRIX. (*Cæsar's Venus*.)

Original in the Louvre.

Found at

Sculptor, *Praxiteles* (?). This is supposed to be the
draped *Venus* of *Cos*, which the inhabitants
purchased from him.

Height, 5 feet 4 inches.

Restorations

Ausonius, *Epig.*, xci. xcii.

66. VENUS VICTRIX. Called "*Venus of Milo*."

Original in the Louvre, Paris, presented by the
Marquis de Rivière.

Found, A.D. 1820, at *Milo*, an island in the *Ægean*
Sea, the ancient *Melos*.

Sculptor, *Scopas*.

Height, 6 feet 8 inches.

She received from Paris the prize for her superior loveliness in her
contention with *Juno* and *Minerva* on *Mount Ida*.

Euripides, *Iph. in Aul.*, 1290; *Lucian*, *Dial. Deor.*, xx.

Idalian *Aphrodite* beautiful,
Fresh as the foam new bathed in *Paphian* wells,
With rosy slender fingers backward drew,
From her warm brows and bosom her deep hair
Ambrosial, golden round her lucid throat
And shoulder; from the violets her light foot
Shone rosy-white, and o'er her rounded form,
Between the shadows of the vine-bunches,
Floated the glowing sunlights, as she moved.

Tennyson, *Ænone*.

67. VENUS.

Original in the Pitti Palace, Florence.

Sculptor, Canova; born at Passagno in Italy, A.D. 1757; died, A.D. 1822.

Height, 5 feet 6 inches.

68. VENUS. Presented to the Trustees by Charles Edward Bright, Esq.

Original in possession of Mr. Robert Berthon Preston, of Liverpool.

Sculptor, Gibson.

Height, 5 feet 6½ inches.

69. VENUS. Presented to the Trustees by William Mitchell, Esq., R. Thompson, Esq., J. Richardson, Esq.

Original executed for Lord Lucan, 1824.

Sculptor, Thorwaldsen; born at Copenhagen, A.D.

1770; worked for many years at Rome; died at his birthplace, A.D. 1844.

Height, 5 feet 5½ inches.

70. VENUS and CUPID (in Parian marble). Art Union Prize. Presented to the Trustees by the Rev. W. Wade.

71. YOUTH invoking the Celestial Gods.

Original in Berlin.

Found in the River Tiber at Rome.

Sculptor

Height, 4 feet 3½ inches.

Restorations

The invocation of the infernal Deities was performed with the palms of the hands turned down, and other ceremonies were conducted in the like inverted order.

Virgil, *Æn.*, ii. 153, 688; ix. 16; vi. 235-245.

CHRONOLOGICAL ARRANGEMENT OF THE CASTS OF STATUES.

OF THE HEROIC PERIOD, FROM B.C. 550 TO B.C. 390.

No. 3, The Amazon; 26, 27, the Discoboli; 36, 37, the Gladiators; 32, 41, 42, 61, Elgin marbles.

OF THE PERIOD ALEXANDER THE GREAT, FROM B.C. 390
TO B.C. 146.

Nos. 6, 7, Apollos; 12, the Boxers; 14, Boy and Goose; 33, 34, Fauns; 62, 63, 64, 65, 66, Venuses.

OF THE ROMAN PERIOD, FROM B.C. 186 TO A.D. 180.

No. 5, Antinous; 16, Canephora; 17, Castor and Pollux; 19, Cupid and Psyche; 31, Flora; 35, Germanicus; 46, Laocoon; 55, Pudicitia.

ANTIQUES, THOUGH OF UNCERTAIN DATE.

No. 1, Achilles; 2, Adonis; 8, Apollino; 9, Ariadne; 10, Aristides; 11, Bacchus and Ampelus; 13, Boy Extracting Thorn; 21, Cyparissus; 22, Demosthenes; 23, Diana à la Biche; 25, Diana Robing; 30, Euterpe; 44, Jason; 49, Minerva Giustiniani; 54, Polyhymnia; 56, Listening Slave; 57, Sophocles; 71, Youth invoking Gods.

OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

No. 20, Cupid; 45, Julian de Medici; 48, Mercury.

Reliefs.

Holy Family of the Baptistry at Florence; Boys; Gates.

OF MODERN TIMES.

No. 18, Cupid; 24, Diana; 28, Dorothea; 29, Eve at the Fountain; 38, Graces; 39, Greek Slave; 40, Hercules and Omphale; 43, Innocence; 47, Mercury; 50, Mother and Child; 51, Musidora; 52, Narcissus; 53, Perseus; 58, St. George and the Dragon; 59, Tambourine Girl; 60, Terpsichore; 67, 68, 69, Venuses; 70, Venus and Cupid.

Reliefs.

Flaxman, Gibson, Thorwaldsen.

MARBLE BUSTS.

1. SEASONS. Four busts, in marble, representing Spring, Summer, Autumn, Winter, on pedestals of Portuguese marble.
Sculptor, Benzoni.
Presented to the Trustees by Peter Davis, Esq.
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CASTS OF BUSTS.

1. ALBERT (Prince). The illustrious Prince Consort, husband of Her Most Gracious Majesty Queen Victoria.
Born at Rosenau, 26th August, 1819.
Died at Windsor, 14th December, 1861.
2. ANGELO (BUONAROTTI MICHEL). Architect, sculptor, painter.
Born at Castel Caprese, Tuscany, 6th March, 1474.
Died at Rome, 17th February, 1564.
3. APOLLO.
Original in the British Museum. This bust was obtained by Mr. Townley, from Cardinal Alexander Albani, in the year 1773.
4. ARISTOTLE. Philosopher; Preceptor of Alexander the Great.
Born at Stagira, Thrace, B.C. 384.
Died at Chalcis, Eubœa, B.C. 322.
5. AUGUSTUS (CAIUS JULIUS CÆSAR OCTAVIANUS, the young). First Roman Emperor.
Born at Velitræ (Consulate of Cicero), B.C. 63.
Died at Nola, 19th August, A.D. 14.
Presented to the Trustees by Master Jeffreys.

6. BACON (FRANCIS, Lord Verulam; Viscount St. Albans).
Lawyer, statesman, philosopher ; Lord High
Chancellor of England in the reign of James I.
Born in London, 22nd January, 1561.
Died in the Earl of Arundel's house, at Highgate,
April, 1626.
7. BARRY (Sir REDMOND, Knt.). One of the Judges of
the Supreme Court, Victoria.
By Charles Summers, Esq. In Carrara Marble.
8. BROUGHAM (HENRY, Lord). British statesman.
Born at Edinburgh, September, 1778.
9. BRUNEL (Sir MARC ISAMBARD, Knt.). Engineer ; in-
vented block-making machinery in Ports-
mouth Dockyard ; designed and executed the
Thames Tunnel, and many other works of
great ingenuity and usefulness.
Born at Hacquerville, in Normandy, A.D. 1769.
Died, A.D. 1849.
10. BUFFON (GEORGE LOUIS LE CLERC, Comte de).
Naturalist.
Born at Montbard, in Burgundy, 7th September,
1707.
Died, 16th April, 1788.
11. BURKE (EDMUND). Philosopher, statesman, and orator.
Born at Dublin, January, A.D. 1730.
Died at Beaconsfield, 9th July, 1797.
12. BURNS (ROBERT). Poet.
Born at Ayr, 25th January, A.D. 1759.
Died at Dumfries, 21st July, 1796.
13. BYRON (GEORGE GORDON, Lord). Poet.
Born at London, 22nd January, 1788.
Died at Missolonghi, 19th April, 1824.
Sculptor, Baily.
14. CÆSAR (CAIUS JULIUS).
Born at Rome, 12th July, B.C. 100.
Assassinated in Senate House, Rome, 15th March,
B.C. 44.
Original in British Museum; purchased in 1818. In
Luni marble.

15. CHARLES I. King of England and Scotland.
Born at Dumfermline, 19th November, 1600.
Beheaded, 30th January, 1649.
16. CHATHAM (WILLIAM PITT, Earl of). Statesman and
orator.
Born in Cornwall, 15th November, 1708.
Died at London, 11th May, 1778.
17. CICERO (MARCUS TULLIUS). Roman statesman and
orator.
Born at Arpinum, B.C. 106.
Assassinated near Formiæ, B.C. 42.
18. CLYTIE (The bust of). From the antique in the
British Museum, in Parian.
Presented by William Taylor Copeland, Esq., Alder-
man, M.P., of London.
19. COWPER (WILLIAM). Poet.
Born at Berkhamstead, Herts., 26th November, 1731.
Died at Dereham, in Norfolk, 25th April, 1800.
20. CROMWELL (OLIVER). Protector of England.
Born at Huntingdon, 25th April, 1599.
Died at London, 3rd September, 1658.
21. CUVIER (GEORGES LEOPOLD CHRETIEN FREDERIC
DAGOBERT). Naturalist.
Born at Montbéliard, 1769.
Died at Paris, 1832.
22. DEMOSTHENES. Greek orator.
Born at Athens, B.C. 382.
Died in the Temple of Neptune, at Calauria, B.C. 322.
Original in the British Museum; purchased in 1818.
23. DIANA (robing).
24. DIOGENES. Cynic philosopher.
Born at Sinope, in Pontus, B.C. 412.
Died at Corinth, B.C. 323.
This bust was bequeathed to the British Museum by
the late R. Payne Knight, Esq. It is in Pentelic
marble.
25. DRYDEN (JOHN). Poet.
Born at Aldwinckle, 9th August, 1631.
Died at London, 1st May, 1700.

26. ELDON (JOHN SCOTT, Earl of). Lord Chancellor of England from 1801 to 1806, and from 1807 to 1827.
Born at Newcastle, 4th June, 1751.
Died at London, 13th January, 1838.
27. FLAXMAN (JOHN). Sculptor.
Born at York, 6th July, 1755.
Died at London, 7th December, 1826.
28. FOX (CHARLES JAMES). Statesman and orator.
Born at London, 24th January, 1749.
Died at Chiswick, 13th September, 1806.
29. FRANKLIN (BENJAMIN). American philosopher and statesman.
Born at Boston, Massachusetts, 6th January, 1706.
Died at Philadelphia, 17th April, 1790.
30. GOETHE (JOHANN WOLFGANG VON). Poet.
Born at Frankfort-on-the-Maine, 28th August, 1749.
Died at Weimar, 22nd March, 1832.
31. HANDEL (GEORGE FREDERIC). Musical composer.
Born at Halle, in the Duchy of Magdeburg, Lower Saxony, 24th February, 1684.
Died at London, 13th April, 1759.
32. HADRIANUS (P. ÆLIUS). Fourteenth Roman Emperor.
Born at Rome, A.D. 76.
Reigned, A.D. 117 to A.D. 138.
Original in the British Museum. Found at Hadrian's Villa, near Tivoli.
33. HARVEY (WILLIAM). Physician.
Born at Folkstone, Kent, 2nd April, 1578.
Died at London, 3rd June, 1658.
34. HEALES (Hon. RICHARD).
Born at London, 1822.
Died at Melbourne, 1864.
35. HOMER. Poet.
Flourished, B.C. 1019 to B.C. 984.
Original found at Baia, A.D. 1780.

36. HUNTER (JOHN). Anatomist.
Born at Calderwood, 1728.
Died at London, in St. George's Hospital, 16th
October, 1793.
Original by Chantrey.
37. INNOCENCE (Bust of). In Parian.
Presented to the Trustees by Captain Lonsdale.
38. JOHNSON (SAMUEL, LL.D.). Lexicographer.
Born at Lichfield, 1709.
Died at London, 1784.
39. JONES (INIGO). Architect.
Born at London, 1572.
Died at London, 21st July, 1652.
40. LINNÆUS (CARL VON LINNÉ). Naturalist.
Born at Rashult, Province of Smaland, Sweden,
13th May, 1707.
Died at Hammarby, near Upsal, 11th January,
1778.
41. LOCKE (JOHN). Philosopher.
Born at Wrington, in Somersetshire, 29th August,
1632.
Died at Oates, in Essex, 28th October, 1704.
42. MALE HEAD. Name unknown, probably one of the
Homeric heroes.
Found in that part of Hadrian's Villa called the
Pantanella, by Gavin Hamilton, 1771.
43. MACAULAY (Lord). Historian and Essayist.
Born at Rothley Temple, Leicestershire, 1800.
Died at London, 1860.
44. MILTON (JOHN). Poet.
Born in London, 9th December, 1608.
Died in London, 8th November, 1674.
45. MIRANDA. In Parian marble.
Sculptor, W. G. Marshall, R.A.
46. NAPOLEON BONAPARTE (the First). Emperor
of France.
Born at Ajaccio in Corsica, 15th August, 1769.
Died at St. Helena, 5th May, 1821.

47. NELSON (HORATIO). Admiral.
Born at Burnham Thorpe, Norfolk, 29th September, 1758.
Killed at the Battle of Trafalgar, 21st October, 1805.
48. NERO (LUCIUS DOMITIUS NERO CLAUDIUS CÆSAR).
Fifth Roman Emperor.
Born at Antium, A.D. 37.
Killed at Rome, A.D. 68.
The original was brought from Athens by Dr. Askew, 1740.
49. NEWTON (ISAAC). Philosopher and astronomer.
Born at Woolsthorpe, Lincolnshire, 25th December, 1642.
Died at Kensington, London, 20th March, 1727.
50. PALLADIO (ANDREA). Architect.
Born at Vicenza, A.D. 1518.
Died at Vicenza, A.D. 1580.
51. PEEL (Sir ROBERT). Statesman.
Born at Bury, 5th February, 1788.
Died at London, 2nd July, 1850.
52. PERICLES. Athenian statesman.
Born, (supposed) early part of fifth century B.C.
Died at Athens, B.C. 429.
Original found about a mile from Tivoli, in the Pianelli di Cassio, 1781.
53. PITT (WILLIAM). Statesman.
Born at Hayes, Kent, 28th May, 1759.
Died at Putney, 23rd January, 1806.
54. PLATO. Grecian philosopher.
Born at Ægina, B.C. 430.
Died at Athens, B.C. 348.
55. RAFFAELLE or RAPHAEL (RAFFAELLO SANZIO DA URBINO). Painter.
Born at Urbino, in the Contrada del Monte, 6th April, 1483.
Died at Rome (on his birthday), 6th April, 1520.

56. ROBINSON (G. A.). Protector of the Aborigines,
Victoria.
Born
57. RUSSELL (Earl). Statesman.
Born in London, 18th August, 1792.
58. SCHILLER (FRIEDRICH). German poet.
Born at Marbach, in Wurtemberg, 10th November,
1759.
Died at Weimar, 9th May, 1805.
59. SCOTT (Sir WALTER). Poet and novelist.
Born at Edinburgh, 15th August, 1771.
Died at Abbotsford, 21st September, 1832.
60. SENECA (LUCIUS ANNÆUS). Roman philosopher and
statesman.
Born at Cordova, in Spain, A.D. 2.
Put to death at Rome, by order of Nero, A.D. 65.
61. SEVERUS (M. AURELIUS ALEXANDER). Emperor.
Born at Arce, A.D. 205.
Died, A.D. 235.
62. SHAKSPEARE (WILLIAM). Poet.
Born at Stratford-upon-Avon, 23rd April, 1564.
Died at Stratford-upon-Avon (on his birthday),
23rd April, 1616.
63. SOCRATES. Grecian philosopher.
Born at Athens, B.C. 468.
Put to death by poison at Athens, B.C. 398.
64. SOPHOCLES. Greek tragic poet.
Born at Colonos, near Athens, B.C. 495.
Died at Athens, B.C. 405.
Original in the British Museum. Found at Gensano,
17 miles from Rome, 1775.
65. STEPHENSON (GEORGE). Civil engineer.
Born at Wylam, Northumberland, April, 1781.
Died at Tapton House, Chesterfield, 12th August,
1848.
66. THOMSON (JAMES). Poet.
Born at Ednam, Roxburghshire, 1700.
Died at Kew, 1748.

67. **TRAJANUS (M. ULPIUS).** Roman Emperor.
Born in Italica, in the Spanish province of
Bœtica, A.D. 53.
Died at Selinus, in Cilicia, A.D. 117.
Original in the British Museum. Found in the Cam-
pagna of Rome, in the year 1776.
68. **VERUS (LUCIUS AURELIUS).** Roman Emperor.
Born at Rome, A.D. 130.
Died at Altinum, A.D. 169.
Sold by Mr. Lyde Brown to the Empress Catherine II.
of Russia.—Notes and Queries, 1st series, x. 364.
69. **VICTORIA** (Her Most Gracious Majesty the Queen).
Born at Kensington Palace, 24th May, 1819.
70. **VICTORIA** (Her Most Gracious Majesty the Queen).
In Parian.
Presented to the Trustees by Captain Lonsdale.
71. **VIRGIL (PUBLIUS VIRGILIUS MARO).** Roman poet.
Born at Andes, near Mantua, 15th October, B.C. 70.
Died at Brundisium, 22nd September, B.C. 19.
72. **VOLTAIRE (FRANCOIS MARIE AROUET DE).**
Born at Chatenay, near Paris, 1694.
Died at Paris, 30th May, 1778.
73. **WASHINGTON (GEORGE).** President of the United
States.
Born in Westmoreland, Virginia, 22nd Feb., 1732.
Died at Mount Vernon, 14th December, 1799.
74. **WATT (JAMES).** Engineer.
Born at Greenock, 19th January, 1736.
Died at Heathfield, 19th August, 1819.
Original by Chantrey.
75. **WELLINGTON (ARTHUR WELLESLEY, Duke of).**
Soldier and statesman.
Born at Dangan Castle, Ireland, 1st May, 1769.
Died at Walmer Castle, 14th September, 1852.
76. **WREN (Sir CHRISTOPHER).** Architect.
Born at East Knoyle, Wilts, 20th October, 1632.
Died at Hampton Court, 25th February, 1723.
77. **XENOPHON.** Greek soldier and philosopher.
Born at Athens, B.C. 450.
Died at Elis, near Olympia, B.C. 360.

LIST OF PAINTINGS.

1. BUFFALO RANGES (OVENS DISTRICT). By Chevalier.
2. BUNYAN IN PRISON. By Folingsby.

Bunyan, John, born at Elstow, near Bedford, in 1628, was indicted and committed to Bedford gaol, November 12th, 1660, as a "common upholder of several unlawful meetings and conventicles, to the great disturbance and distraction of the good subjects of this kingdom." He had by his wife four children, one of whom, named Mary, was blind. This daughter, he said, lay nearer his heart whilst he was in prison than all the rest; and that the thought of her enduring hardship would be sometimes almost sufficient to break his heart. He is here represented with his daughter Mary by his side, preaching to his fellow-prisoners. He might have had his liberty if he would have engaged not to preach any more; but Bunyan was too sincere in his purpose, and too deeply impressed with the reality of his call to the work, to enter into any such engagement. He remained, in consequence, a prisoner, as he expressed it, for conscience sake till 1672. Prisons were then very different places, and prisoners very differently treated to what they are now; but Bunyan seems, on the whole, to have met with as much consideration as was compatible with imprisonment at all. From the first he used to preach in the gaol, then crowded with persons in custody for attending at a conventicle. For the maintenance of his family he was allowed to make tagged thread-laces; he had the free use of his "prison library," the Bible and the Book of Martyrs, and of writing materials. During the later years of his imprisonment he was permitted to go into the town as often as he pleased. On one occasion he even made a journey to London, though for permitting that the gaoler received a severe censure. He died in London, of fever, 1688, aged 60.

The lines on the wall are—

Doth the owle to them appeare,
Which put them all into a feare;
Will not the man in treble crown
Fright the owle unto the ground.

3. DEPART DU FIANCE. By Köller.

4. DEPARTURE OF THE PILGRIM FATHERS. By Cope, R.A.

"The conditions having been mutually agreed on betwixt the company, the merchants and the Leyden agents returned with the two vessels to Delft Haven, the port of Leyden. On their arrival, all needful preparations were speedily made; and on the twenty-first day of July, 1620, the whole congregation met for humiliation and prayer, when Mr. Robinson preached, with deep emotion, from Ezra, viii. 21, 22. . . . After the solemnities of the day were closed, the members of the church who were to remain at Leyden 'feasted us that were to go,' observes Mr. Winslow, 'at our pastor's house, being large, where we refreshed ourselves, after tears, with singing of psalms, making joyful melody in our hearts, as well as with the voice, there being many of the congregation very expert in music; and indeed it was the sweetest melody that ever mine ears heard. After this they accompanied us to Delft's Haven, where we were to embark, and there feasted us again; and after prayer, performed by our pastor, where a flood of tears was poured out, they accompanied us to the ship, but were not able to speak one to another for the abundance of sorrow to part. But we only going aboard (the ship lying to the quay and ready to set sail, the wind being fair) we gave them a volley of small shot and three pieces of ordnance, and so, lifting up our hands to each other, and hearts for each other to the Lord our God, we departed, and found His presence with us in the midst of our manifold straits: He carried us through.' . . . The pilgrims had a prosperous voyage to Southampton, where the *Mayflower* was awaiting them."

See Works of Robinson, the Pilgrim Father, vol. i. 41, 46, 47.

5. FERN GATHERER. By Herdman.

6. FRENCH ARTISTS IN A SPANISH POSADA. By Vibert.

7. HORSES, PIGS, &c. By Herring.

8. ITALIAN FAMILY. By Williams.

9. LA BELLE YSEULT. By Bedford.

"Then the king (Anguish, of Ireland) for great favor made Sir Tramtrist (Tristram) to be put in his daughter's ward and keeping, because shee was a noble surgion. And so when she had searched his wound, found in the bottom of his wound that there was poyson, and within a little while she healed him, and therefore Tramtrist cast great love to La Beale Isoude, for she was at that time the fairest lady of the world, and there Sir Tramtrist learned her to harpe, and she began to have a great fantesie unto Sir Tramtrist."—Wright, Hist. of K. Arthur, vol. ii. 17.

10. PORTRAIT OF A LADY. Painter unknown. (English School.)

11. POULTRY VENDOR. By Von Schendel.
 12. ROSE OF ENGLAND. By Baxter.
 13. ROSEBUD OF ENGLAND. By Baxter.
 14. SHEEP IN REPOSE. By Edmund Tschaggeny.
 15. WATERGATE BAY. By Mogford.
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DONATIONS.

1. EVENING IN THE SPRING. (VALLEY OF THE MITTA-MITTA RIVER, NEAR ALBURY.) By Eugene von Guerard. Presented by the Honorable Archibald Michie.
2. FRUIT, FLOWERS, AND FISH. By Henry Short. Presented by the Artist.
3. ITALIAN BOY. Presented by His Lordship the Bishop, the Right Reverend J. A. Goold, D.D.
4. JACKSON'S CREEK, SUNBURY. By Henry Gritten. Presented by the Honorable Archibald Michie.
5. MARTYRDOM OF ST. SEBASTIAN. Presented by His Lordship the Bishop, the Right Reverend J. A. Goold, D.D.
6. PORTRAIT OF DR. MAUND. By Chevalier. Presented to the Trustees by Miss Maund.
7. SCENE ON THE HUDSON. By Sonntag. Presented to the Trustees by John R. Ricards, Esq.
8. SCENE ON THE ICE AT STOCKHOLM. By Cedergren. Presented to the Trustees by F. Cederberg, Esq.

WATER-COLOR DRAWINGS, ETC.

1. ORIGINAL SKETCH OF CORINTH.
 2. " DRAWING OF CORINTH.
 3. FOUR ORIGINAL IDEAL DRAWINGS, illustrating
Light and Shade. Presented by James Ledger,
Esq., Alma, near Maryborough.
 4. TOPOGRAPHICAL PENCIL DRAWING OF LAUN-
CESTON, Tasmania. Presented by William Wil-
son, Esq., M.L.A.
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ENGRAVINGS.

1. ALLIED GENERALS WITH THEIR STAFF BE-
FORE SEBASTOPOL. By Barker. Presented to
the Trustees by Henry Sewell, Esq.
2. PURSUIT OF PLEASURE. By Paton. Presented to
the Trustees by Thomas Russell, Esq.
3. ECCE HOMO. From the original picture by Andréas
de Solarto, in the possession of Charles Herring,
Esq. Presented to the Trustees by Joseph Herring,
Esq.
4. CHURCH OF ENGLAND GRAMMAR SCHOOL.
5. ERINNERUNG ZU BERLIN.
6. GOLDEN POINT, BALLARAT.

7. LUNATIC ASYLUM, WEST RIDING OF YORK-
SHIRE (2 copies). By Sir Redmond Barry.
 8. MELBOURNE in 1839.
 9. " 1845.
 10. " 1855 (2 copies).
 11. " 1856.
 12. " 1863.
 13. PRINCE'S BRIDGE, Opening of.
 14. ST. HELENA, The Island of.
 15. WESLEY CHURCH, MELBOURNE.
 16. WORSHIP OF BACCHUS. By George Cruikshank.
Presented by George P. Ivey, Esq.
 17. PETER AND PAUL PREACHING. By Raphael.
Presented by W. Jaffrey, Esq.
 18. PETER RELEASED FROM PRISON. By Raphael.
Presented by W. Jaffrey, Esq.
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DIPTYCHS.

CLASS I.

ROMAN DIPTYCHS OF MYTHOLOGICAL CHARACTER.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a Both leaves (probably of the 2nd century).	1. Æsculapius and Telesphorus. 2. Hygieia and Cupid.	Fejérváry Collection.
b Both leaves (about the 3rd or 4th century), now the book-cover of the Office des Fous.	1. The Progress of Bacchus. An allegorical composition, probably of astronomical import. 2. Diana Lucifera, with various attendant figures. A composition of similar character to the preceding.	Public Library of Sens.
c Both leaves.	1. Muse, with a lyre. Apparently a Roman lady in an ideal character. 2. Portrait of an unknown author.	Treasury of the Cathedral of Monza.

CLASS II.

ROMAN AND BYZANTINE DIPTYCHS OF HISTORICAL CHARACTER.

A.—DIPTYCHS OF PERSONAGES BELIEVED TO BE IMPERIAL.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a One leaf.	Three seated figures, perhaps the Emperor Philip the Arab and two other dignitaries, presiding at the sæcular games of the millennial era of Rome, A.D. 248; below, men fighting with stags in the amphitheatre.	Fejérváry Collection.
b Both leaves.	1. Standing figures of a lady and a boy, probably the Regent Galla Placidia and her son Valentinian III.; the diptych being, in this case, executed about A.D. 428. 2. Warrior standing, perhaps Aetius, or possibly Bonifacius.	Treasury of the Cathedral of Monza.

B.—DIPTYCHS OF CONSULS, WITH THEIR NAMES INSCRIBED.

c One leaf.	Standing figure of Flavius Felix (Consul of the West, A.D. 428), inscribed FLAVII · FELICIS · VIRI · CLARISSIMI · COMITIS · AC · MAGISTRI.	Bibliothèque Impériale, Paris (Cabinet des Antiques).
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B.—DIPTYCHS OF CONSULS, WITH THEIR NAMES INSCRIBED.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
d Both leaves.	<p>1. Seated figure of Clementinus (Consul of the East, A.D. 513), with the insignia of his office; beside him, Rome and Constantinople personified; above, busts of the Emperor Anastasius and the Empress Ariadne, with a cross between them; below, the distribution of largesses; inscribed FLAVIUS · TAURVS · CLEMENTINVS · ARMONIVS · CLEMENTINVS, with KAHMENTINOY in a monogram.</p> <p>2. Same subject, inscribed Vir · ILLUSTRIS · COMES · SACRARUM · LARGITIONUM · EXCONSULE · PATRICIUS · ET · CONSUL · ORDINARIUS.</p>	Fejérváry Collection.
e One leaf.	Ornaments and inscriptions in honour of Petrus (Justinianus), sole consul, A.D. 516. On a label at the top, FLAVIUS · PETRUS · SABBATIUS · IVSTINIANUS · Vir ILLUSTRIS; and in a circular panel in the middle the following hexameter, alluding to the destination of the diptych MVNERA · PARVA · QUIDEM · PRETIO · SED · HONORIBUS · ALMA.	Bibliothèque Impériale, Paris, (Cabinet des Antiques).
f One leaf.	Seated figure of Anastasius (Consul of the East, A.D. 517), with the usual consular insignia; below, men given to bears in the amphitheatre; inscribed FLAVIUS · ANASTASIUS · PAVLUS · PROBVS · SAVINIANVS · POMPEIUS · ANASTASIUS.	Kunstskammer, Berlin.
g Both leaves.	<p>1. Bust of Philoxenus (Consul of the East, A.D. 525), with a female bust (perhaps that of Rome) underneath; and between them the following inscription: FLAVIUS · THEODORVS · FILOXENVVS · SOTERICVS · FILOXENVVS · VIR · ILLUSTRIS; on the unsculptured area, the first verse of a dedicatory distich to the Senate, in Greek iambs.</p> <p>2. Similar subject, with the inscription COMES · DOMESTICUS EX MAGISTRO · MILITUM · PER · THRACIAM · ET · CONSVL · ORDINARIUS, and the second verse of the distich.</p>	Bibliothèque Impériale, Paris (Cabinet des Antiques).

C.—DIPTYCHS OF CONSULS, WITH THEIR NAMES INSCRIBED.

h Both leaves.	<p>1. Consul standing, with the <i>Mappa Circensis</i>, between two other personages; above, the Emperor seated, with attendant figures; below, a group of captives, with their armour.</p>	Treasury of the Cathedral of Halberstadt.
i One leaf.	<p>2. Similar subject. Consul, probably of the Imperial family, seated between the figures of Rome and Constantinople; above, a laurel crown suspended.</p>	Bibliothèque Impériale, Paris (Cabinet des Antiques).

CLASS III.

ECCLESIASTICAL DIPTYCHS ANTERIOR TO A.D. 700.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a One leaf (4th or 5th century).	Angel, with a cruciferous globe and a sceptre; on a label above, in raised letters, a Greek iambic verse, of which the sense is uncertain, being probably part of a sentence completed on the lost leaf of the diptych.	British Museum (Collection of Antiquities).
b Both leaves (probably of the 6th century).	1. Virgin and Child enthroned, with two angels. 2. Christ seated between St. Peter and St. Paul.	Kunstammer, Berlin.
c Both leaves (perhaps originally a consular diptych of the 5th or 6th century; subsequently altered, and converted into a cover to an Antiphonarium of St. Gregory's, alleged to have been presented by him to Queen Theodolinda).	1. Standing figure in the Roman consular robes, but the hair exhibiting the ecclesiastical tonsure, the <i>Mappa Circensis</i> transformed into a <i>Sudarium</i> , and the staff surmounted by a cross; above, Sanctus GREGORIUS; and, in the blank space, this distich:— GREGORIUS · PræSVL · MERITIS · eT NOMINE · DIGNVS · VNDE · GENVS · DVCIT · SYMMVM · CONSCENDIT · HONOREM · 2. Similar figure, but without the tonsure, and bearing the inscription DAVID REX.	Treasury of the Cathedral of Monza.

CLASS IV.

BOOK COVERS ANTERIOR TO A.D. 700.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a Cover of a Gospel of the 6th century (both sides).	1. In the centre, the <i>Agnus Dei</i> executed in jewellery; above, the Nativity; at the sides, six subjects from the Gospels; below, the massacre of the Innocents; at the angles, heads and symbols of St. Matthew and St. Luke. 2. In the centre, a Cross in jewellery; above, the Adoration of the Kings; at the sides, six subjects from the life of Christ; below, the Marriage-feast at Cana; at the angles, heads and symbols of St. Mark and St. John.	Treasury of the Cathedral of Milan.

BOOK COVERS ANTERIOR TO A.D. 700.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>b</i> Cover of an Evangélaire (both sides).	1. In the centre, the Virgin and Child enthroned, with two angels; at the sides, the Annunciation, Visitation, the meeting of St. Joseph and St. Mary (?) and their journey to Bethlehem; above, two angels; below, Christ entering Jerusalem. 2. In the centre, Christ enthroned between St. Peter and St. Paul; at the sides, Christ healing the blind man, the paralytic, the woman with an issue of blood, and the Centurion's servant; above, two angels; below, Christ and the Samaritan woman, and the raising of Lazarus.	Bibliothèque Impériale, Paris.
<i>c</i> Panel from a book cover (perhaps Greek).	Crucifixion, with St. Mary, St. John, and soldiers; the sun and moon in the form of Apollo and Diana; below, the women visiting the tomb.	Fejérváry Collection.
<i>d</i> Panel from a cover.	Baptism of Christ with the Jordan personified.	Kunstammer, Berlin.
<i>e</i> Panel from a cover.	Ascension of Christ.	Fejérváry Collection.

CLASS V.

DIPTYCHS AND BOOK COVERS OF THE EIGHTH, NINTH, AND TENTH CENTURIES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Diptych (both leaves).	1. Christ washing his disciples' feet, Christ before Pilate, the hanging of Judas, and the soldiers beside the tomb. 2. Mary Magdalen and Mary the mother of James visiting the tomb (following the description of St. Matthew, xxviii. 1-4), Christ appearing to them, Christ presenting himself to the eleven, and the incredulity of St. Thomas.	Treasury of the Cathedral of Milan.
<i>b</i> Panel from a book cover.	Christ standing holding a book.	
<i>c</i> Side of a book cover.	In the centre, Christ standing on the lion and adder; around this, twelve small subjects from the life of Christ.	Bodleian Library, Oxford.
<i>d</i> Side of a book cover.	In the centre, Christ seated, delivering the keys to St. Peter (?), whilst on the other side of the Saviour an angel is applying a live coal to the lips of Isaiah; above, a pile of edifices (perhaps Sion); below, Christ preaching in the Temple; round the edge, animals and flowers.	Museum of Orleans.

DIPTYCHS AND BOOK COVERS OF THE EIGHTH, NINTH, AND TENTH CENTURIES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>e</i> Panel from a book cover.	Christ, with the Evangelistic symbols, and two allegorical figures beneath his feet, representing Earth and Ocean.	Bodleian Library, Oxford.
<i>f</i> Panel from a book cover.	Crucifixion, with personifications of the Church and the Synagogue at opposite sides of the cross, the serpent at its foot, and the dead rising from their sepulchres; below, the women visiting the tomb.	Unknown. (From a cast in the possession of M. Carrand).
<i>g</i> Cover of an Evangélaire (both sides).	1. Crucifixion: above, the Evangelists, and the sun and moon; to the left of the cross, the figures of the Synagogue with her banner, and of Jerusalem (?) with a turreted crown; at its foot, the Church (?) seated between Earth and Ocean. 2. Mary Magdalene, Mary the mother of James, and Salome visiting the tomb; Christ and the two disciples going to Emmaus; and Christ appearing to the eleven.	Bibliothèque Impériale, Paris.
<i>h</i> Panel from a book cover.	David enthroned amidst his attendants, dictating Psalms to four scribes.	Louvre.
<i>i</i> Panel from a book cover.	Judgment of Solomon.	Louvre.
<i>k</i> Cover of an Evangélaire belonging to Charles le Chauve, A.D. 840-877 (both sides).	1. Christ in glory, giving keys to St. Peter and a book to St. Paul; below, an allegorical figure, with the combined attributes of Earth and Ocean. 2. Virgin and Child enthroned.	Bibliothèque Impériale, Paris.
<i>l</i> Panel from a book cover.	Crucifixion, with the Virgin and St. John; above, the sun and moon veiling their faces.	
<i>m</i> Panel from a book cover.	Crucifix, with the four Evangelistic symbols.	British Museum (Collection of MSS).
<i>n</i> Panel from a book cover.	Christ and the adulterous woman.	Fejérváry Collection.
<i>o</i> Panel from a book cover.	Same subject; or perhaps the healing of the crippled woman.	M. Micheli.

CLASS VI.

MISCELLANEOUS OBJECTS ANTERIOR TO A.D. 1000.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Figure in alto-relievo (5th or 6th century).	A Consul seated in the sella curulis.	A. Fontaine, Esq.
<i>b</i> Circular box (perhaps a scrinium or a pyxis).	A lion hunt.	Treasury of the Cathedral of Sens.

MISCELLANEOUS OBJECTS ANTERIOR TO A.D. 1000.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
c Piece of a box.	A man addressing two youths. Possibly an unideal representation of the return of the prodigal son (?).	Rev. Walter Sneyd.
d Ornament of a hair comb.	Two lions and a tree, inscribed (in later characters) BEUTER S LUP. (Comb of St. Loup, who was Bishop of Sens about A.D. 623.)	Treasury of the Cathedral of Sens.
e Situla, or vessel for holy water.	The handle decorated with grotesque animals. The body encircled with five continuous arches; under one of them the Virgin and Child and two angels, of whom one holds a model of the vessel itself; under the others, the four Evangelists; round the edge the following distich (proving the vessel to have been dedicated by Godfrey, Archbishop of Milan, A.D. 973-78, on the occasion of the visit of the Emperor Otho):— VATES·AMBROSI·GOTFREDVS·DAT· TIBI·SanCtE· VAS·VENIENTE·SACRAM·SPARGEN· DVM·CESARE·LYm·PHAm·	Treasury of the Cathedral of Milan.

CLASS VII.

CARVINGS OF THE GREEK SCHOOL OF VARIOUS PERIODS
POSTERIOR TO THE AGE OF JUSTINIAN.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a Two pieces from a casket.	1. Joseph quitting his father under the guidance of an angel, and Joseph taken up from the pit and sold to the Ishmaelites, who are mounted on camelpards. 2. The steward searching the sacks of Joseph's brethren, and the meeting of Jacob and Joseph.	Kunstkammer, Berlin.
b Panel from a book cover.	Crucifixion, with numerous figures; the soldiers in Byzantine armour.	Kunstkammer, Berlin.
c Panel from a book cover.	Ascension; Christ seated on a rainbow, with an aureole supported by angels.	Kunstkammer, Berlin.
d Panel from a book cover.	The Day of Pentecost; above, the Twelve Apostles; below, the Gentiles addressed in their own tongues.	Kunstkammer, Berlin.

CARVINGS OF THE GREEK SCHOOL OF VARIOUS PERIODS
POSTERIOR TO THE AGE OF JUSTINIAN.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
e Ecclesiastical diptych (both leaves).	Each leaf has four compartments, the subjects of which are explained by inscriptions in barbarous Greek :— 1. (A.) The Annunciation, inscribed : TO ΧΕΡΕ (τὸ Χαῖρε, the address of the angel), and Visitation, inscribed : O ΑΣΠΑΣΜΟ (ὁ ἀσπασμὸς, the salutation of Mary to Elizabeth). (B.) The Nativity, I ΓΕΝΗΧΗ (ἡ γέννησις). (C.) The Baptism of Christ, I ΒΑΠΤΗΣΗC (ἡ βάπτισις). (D.) The Presentation in the Temple, I ΥΠΟΠΑΝΤΗ (ἡ ὑπαπάντησις, or ὑπαντησις, the meeting of the Holy Family with Simeon and Anna). 2. (A.) The Crucifixion, with the words addressed by Christ to St. Mary and St. John (John, xix. 26, 27). (B.) The women visiting the tomb, inscribed Ω ΤΑΦΟ (ὁ τάφος). (C.) The Resurrection of Christ and of the righteous dead I ΑΝΑΤΑCΙ (ἡ ἀνάστασις). (D.) Mary Magdalene and Mary the mother of James embracing the feet of Christ (Matt., xxviii. 9), inscribed, TO ΧΕΡΕΤΕ (τὸ Χαίρετε, the word with which he addressed them).	Treasury of the Cathedral of Milan.
f Triptych (with the exterior of the right wing).	On the central tablet, the Crucifixion; above, the Archangels Michael and Gabriel; beside the cross, St. Mary and St. John; at its foot, St. Constantine (the Great) and St. Helena; on the left wing, heads of St. John Baptist, St. Paul, St. Stephen, St. Chrysostom, and St. Cosmas; on the right, heads of St. Elias, St. Peter, St. Pantaleemon, St. Nicolaus, and St. Damianus—all with their names inscribed in Greek. Over St. Mary are the words, ΙΑΕ Ο VC C8; over St. John, ΙΑ8 Η M-P C8 (John <i>loc. cit.</i>); on the cross above the Saviour, the words (in Greek), "Jesus Christ the King of Glory;" below (in a Greek iambic verse), "As man (literally flesh) Thou hast suffered; as God, after suffering, Thou redeemest;" on the exterior of the right wing, a cross with the inscription (in abbreviated Greek), "Jesus Christ conquers."	Bibliothèque Impériale, Paris (Cabinet des Antiques).

CARVINGS OF THE GREEK SCHOOL OF VARIOUS PERIODS
POSTERIOR TO THE AGE OF JUSTINIAN.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>g</i> Tablet, probably executed on the marriage and coronation of Romanus IV., A.D. 1068, and now part of the cover of an <i>Evangéliaire</i> .	Christ standing on a <i>scabellum</i> , which forms the apex of a cupola resembling that of St. Sophia at Constantinople, and crowning Romanus IV. (Diogenes) and Eudocia Dalassena; over the Emperor, ΡΩΜΑΝΟC ΒΑCΙΑΕΥC ΡΩΜΑΙΩΝ; over the Empress, ΕΥΔΟΚΙΑ ΒΑCΙΑΙC ΡΩΜΑΙΩΝ.	Bibliothèque Impériale, Paris.
<i>h</i> Panel from a book cover.	St. John Baptist standing, with a scroll inscribed ΙΑΕ, κ.τ.λ. (John, i. 29).	Fejérváry Collection.
<i>i</i> Panel from a book cover.	Christ enthroned, with part of a mutilated Greek inscription.	Bodleian Library, Oxford.
<i>k</i> Tablet, of uncertain application.	Virgin and Child on a gorgeous throne, with two angels above, inscribed (in cursive Greek) probably by its ancient proprietor, <i>Allones, servant of the Martyr</i> .	Le Comte Auguste De Bastard.
<i>l</i> Panel from a book cover.	Christ's triumphant Entry into Jerusalem.	A. Fountaine, Esq.
<i>m</i> Panel from a book cover.	Christ standing under a canopy between the Virgin and St. John Baptist.	Rev. Walter Sneyd.
<i>n</i> Panel from a book cover.	Half-length figure of Christ, with a cross behind his head in lieu of a <i>nimbus</i> .	Louvre.
<i>o</i> Side of a book cover.	Elaborately designed foliage, and sixteen medallions with heads of the canonical Prophets.	Bibliothèque Impériale, Paris.
<i>p</i> Ornament from the centre of a triptych (Russo-Greek).	The Glorification of the Virgin and Child, amidst a multitude of angels and saints, minutely executed.	Soane Museum.

CLASS VIII.

ORNAMENTS OF A CASKET OF THE GREEK SCHOOL, OF UNCERTAIN AGE, IN THE TREASURY OF THE CATHEDRAL OF SENS.

A.—TWELVE PANELS FROM THE SIDES, EACH CONTAINING THREE TIERS OF SUBJECTS.

- a* 1. (*Lowest tier.*) David rescuing his flocks from a wolf.
 2. (*Middle tier.*) Joseph relating his dream to his brethren, whose flocks are seen behind.
 3. (*Upper tier.*) Two peacocks.
- b* 1. David killing a lion and a bear.
 2. Joseph's brethren conspiring together, and stripping him.
 3. Two lions.
- c* 1. Jesse passing his seven sons before Samuel.
 2. Joseph's brethren casting him into a pit.
 3. Two peacocks.
- d* 1. Samuel anointing David
 2. Joseph's brethren bargaining with the Ishmaelites.
 3. Two lions.

A.—TWELVE PANELS FROM THE SIDES, EACH CONTAINING THREE TIERS OF SUBJECTS.

- e* 1. David summoned by a messenger from Saul (?).
 2. The completion of the bargain for the sale of Joseph (?).
 3. Two peacocks.
- f* 1. Saul making David his armour-bearer (?).
 2. Uncertain subject; perhaps Joseph brought to Potiphar, misplaced. The upper space is occupied by the fastening of the casket.
- g* 1. Samuel bringing David to Saul; a subject not in the scriptural account, but determined by the Greek inscription written in ink on the ivory.
 2. Joseph's brethren bringing his coat to Jacob.
 3. A gryphon killing an ox.
- h* 1. David killing Goliath.
 2. The Ishmaelites selling Joseph to an agent of Potiphar.
 3. A gryphon tearing off the leg of an ox.
- i* 1. David returning with the head of Goliath.
 2. Joseph brought before Potiphar and his wife.
 3. A lion killing a deer.
- k* 1. Saul casting a javelin at David.
 2. Joseph and Potiphar's wife.
 3. A gryphon killing a snake.
- l* 1. David cutting the skirt of Saul's robe.
 2. Potiphar's wife showing Joseph's garment to her husband.
 3. A lion killing a goat.
- m* 1. David restoring the skirt of Saul's robe.
 2. Potiphar reproaching Joseph (?). The upper space is occupied by the fastening of the casket.

B.—TWELVE PANELS FROM THE PYRAMIDAL TOP OF THE CASKET.

- n* Joseph tried, and sentenced to prison.
- o* Joseph fettered in the prison.
- p* Joseph interpreting the dreams of the chief butler and baker.
- q* Pharaoh's dream of the fat and lean kine.
- r* Joseph taken out of prison.
- s* Joseph interpreting Pharaoh's vision.
- t* The steward searching the sacks of Joseph's brethren.
- u* Judah defending his brethren from the charge of stealing Joseph's cup.
- v* Jacob journeying to Egypt.
- w* Joseph meeting Jacob; above, a group of uncertain meaning, perhaps an awkward representation of the killing of a fatted calf in honor of Jacob's arrival.
- x* Joseph entertaining his father and brethren.
- y* Joseph riding in his chariot, and crowned by his guardian angel.

CLASS IX.

CARVINGS OF THE ITALIAN SCHOOL, ALL PROBABLY OF THE
FOURTEENTH CENTURY.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Piece from a Retable.	The Angel appearing to the Shepherds, and their adoration of Christ.	M. Michell.
<i>b</i> Piece from a Retable.	Last Supper.	M. Michell.
<i>c</i> Piece from a Retable.	The Annunciation. Above, a vision of angels, holding the promised Infant; in the background, a maid with a distaff.	M. Michell. (?)

CARVINGS OF THE ITALIAN SCHOOL, ALL PROBABLY OF THE
FOURTEENTH CENTURY.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>d</i> Piece from a Reltable.	Baptism of Christ.	M. Micheli.
<i>e</i> Part of a casket	A king or officer addressing his attendants.	M. R. Hawkins, Esq.
<i>f</i> Parts of a casket (eleven pieces, arranged in two series).	Scenes from an unknown legend.	E. Hawkins, Esq.
<i>g</i> Part of a casket; perhaps the same as the preceding.	Allegorical figure of Geometry.	E. Hawkins, Esq.
<i>h</i> Parts of a casket; perhaps the same (six pieces, arranged in two series).	1. Faith, Hope, and Charity. 2. Temperance, Justice, and Prudence.	E. Hawkins, Esq.
<i>i</i> Parts of a casket; perhaps the same (two pieces).	Two men holding shields.	E. Hawkins, Esq.
<i>k</i> Triptych.	In the central portion, the Virgin and Child, between St. Leonard and another saint; in the wings, St. John Evangelist (?) and St. Lawrence.	Bodleian Library, Oxford.
<i>l</i> Triptych.	In the centre, Virgin and Child, between St. Catherine and St. Agatha (?); in the wings, St. Peter and St. Paul.	M. Micheli.
<i>m</i> Two wings of a triptych.	1. The angel Gabriel, the adoration of the Magi, St George, and three other saints. 2. The Virgin Annunciate and legendary representation of various saints.	M. Micheli.

CLASS X.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, ELEVENTH AND
TWELFTH CENTURIES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Leaf of an ecclesiastical diptych.	Above, the Annunciation; in the middle, the meeting of St. Joseph and St. Mary; below, the Nativity; upon the upper and lower edges, the remains of an inscription referring apparently to the annals of some bishopric.	W. Maskell, Esq.
<i>b</i> Tablet.	Visit of the Women to the tomb, and Christ appearing to them.	Louvre.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, ELEVENTH AND
TWELFTH CENTURIES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
c Tablet.	Part of a larger subject; above, Christ in glory, with the Beatified; below, Expulsion of the money-changers from the Temple.	Louvre.
d Tablet.	The meeting of Abner and the servants of Ish-bosheth with Joab and the servants of David, at the Pool of Gibeon (<i>vide</i> 2 Samuel, ii., 12-27), inscribed LACU-GABAON.	Louvre.
e Two panels from a casket.	1. Christ in glory between two angels, and St. Peter and St. Paul. 2. Crucifixion, with two soldiers, and St. Mary and St. John.	Rev. Walter Sneyd.
f Panel from a casket.	Two apostles or evangelists; above, the zodiacal signs of Libra and Scorpio.	Kunstammer, Berlin.
g Tablet.	Twelve apostles, in two rows, with their names and emblems.	Kunstammer, Berlin.
h Side of a book cover.	Ascension of Christ; at the foot of the mountain a half-length figure of the Prophet Habakkuk.	J. B. Nichols, Esq.
i Leaf of an ecclesiastical diptych.	Below, the Nativity; in the middle, angels appearing to the shepherds; above, the Baptism of Christ.	British Museum (Collection of Antiquities).
k Panel from a book cover.	St. John the Evangelist.	Louvre.
l Panel from a book cover.	St. Mathew with his Gospel open; upon it the words of ch. xx. 8, VOCA. OPERARIOS. ET. REDE. ILI, MERCEDE (<i>sic</i>).	British Museum (Collection of MSS.)
m Panel from a book cover.	The Annunciation; or perhaps, Christ in the garden with Mary Magdalene (?).	Kunstammer, Berlin.
n Chess piece.	Bishop seated in a chair.	W. Maskell, Esq.

CLASS XI.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND
FOURTEENTH CENTURIES.—SACRED SUBJECTS.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
a Devotional tablet.	Below, the Presentation in the Temple; above, Christ and the Virgin in glory.	John Lentaigne, Esq., M.D.
b Devotional tablet.	Below, Adoration of the Kings; above, Coronation of the Virgin.	W. Maskell, Esq.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND
FOURTEENTH CENTURIES.—SACRED SUBJECTS.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>c</i> Devotional tablet.	Below, Adoration of the Shepherds; above, the Resurrection.	W. Maskell, Esq.
<i>d</i> Devotional tablet.	Virgin and Child, with two angels.	B. Hertz, Esq.
<i>e</i> Pair of devotional tablets.	1. Virgin and Child, glorified by angels. 2. Crucifixion, with the Virgin, St. John, and angels.	Albert Way, Esq.
<i>f</i> Devotional tablet.	Virgin and Child, glorified by angels.	J. G. Nichols, Esq.
<i>g</i> Pair of devotional tablets.	Six compartments:—(A.) Judas bargaining with the priests, and his seizure of Christ. (B.) Christ before Pilate, Pilate washing his hands, and the Blindfolding of Christ. (C.) The hanging of Judas, the Flagellation, and Bearing of the Cross. (D.) The Crucifixion and Deposition. (E.) The Anointment of Christ, and Visit of the women to the tomb. (F.) The Resurrection, and "Noli me tangere."	Le Comte de l'Escaupier.
<i>h</i> Pair of devotional tablets.	1. Below, the Betrayal of Christ; above, the Crucifixion. 2. Below, the Flagellation; above, the Deposition from the Cross.	Bibliothèque Impériale, Paris.
<i>i</i> Devotional tablet.	Three compartments:—(A.) The three Kings (part of an adoration, extending over a companion tablet). (B.) Five Apostles. (C.) Christ seated in judgment.	
<i>k</i> Devotional tablet (probably English).	Above, the Coronation of the Virgin; below, St. John the Evangelist; over the canopies, the armorial bearings of John Grandison, Bishop of Exeter (A.D. 1327-69).	M. Sauvageot.
<i>l</i> Panel from a box.	Nativity; in the background, angels appearing to the shepherds.	
<i>m</i> Pair of devotional tablets.	1. Adoration of the Magi. 2. Crucifixion.	A. J. Beresford Hope, Esq.
<i>n</i> Centre-piece of a small triptych	Nativity; upon the edges of the ivory, outside the hinges of the wings, arabesque ornaments.	British Museum (Collection of Antiquities).
<i>o</i> Piece from a box.	The Descent into Hades, within a small quatrefoil.	W. Maskell, Esq.
<i>p</i> Devotional tablet.	Above, the Entombment; below, the women visiting the tomb.	
<i>q</i> Devotional tablet.	St. John Baptist, St. Christopher, and St. James the Greater.	Fejérváry Collection.
<i>r</i> Devotional tablet.	Four Compartments:—(A.) The Crucifixion. (B.) Christ appearing to Mary Magdalene; beside him, St. James the Greater. (C.) St. Lawrence, St. Peter, and St. Paul. (D.) St. Stephen, St. James the Greater, and St. James the Less.	A. J. Beresford Hope, Esq.

CLASS XII.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND
FOURTEENTH CENTURIES.—SECULAR SUBJECTS.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Mirror-case (both sides).	1. Four groups of lovers under trees.	Louvre.
<i>b</i> One side of a mirror-case.	2. Similar subject. Ginevra eloping with Sir Lancelot; around the edge, four monsters.	Fejérváry Collec- tion.
<i>c</i> One side of a mirror case.	Siege and capture of the Castle of Love; around the edge, statuettes of lions.	Museum of Ornamental Art, Marlborough House.
<i>d</i> One side of a mirror-case.	A lady and gentleman playing at draughts, two other persons looking on; round the edge, four monsters.	M. Sauvageot.
<i>e</i> One side of a mirror-case.	A lady and her lover, with an attendant, hawking; around the edge, four monsters crouching.	Rev. W. Sneyd.
<i>f</i> One side of a mirror-case.	A lady and gentleman coursing a hare.	W. Maskell, Esq.
<i>g</i> One side of a mirror-case.	Knight presenting a heart to a lady; on the edge, four leaves.	W. Maskell, Esq.
<i>h</i> Three pieces from a box.	1. Pyramus accosting Thisbe and her com- panion. 2. Pyramus addressing Thisbe on the city wall, and Thisbe concealing herself from the lion. 3. Death of the lovers.	Rev. W. Sneyd.
<i>i</i> Cover of a box.	Four compartments: in the two central, a tournament; on the right, the siege of the Castle of Love, with a knight below preparing to discharge a basket of flowers from a <i>balista</i> ; on the left, a lady eloping with a knight.	Museum of Bou- logne.
<i>k</i> Diptych, or writing tablet (both leaves).	1. Under a canopy, a lover gathering flowers, which his lady makes into a wreath. 2. Under a similar canopy, a lady and gentleman riding to a hawking party.	British Museum (Collection of Antiquities).
Writing tablet.	A lady and gentleman hawking.	M. Sauvageot.

CLASS XIII.

FRENCH, ENGLISH, AND GERMAN SCHOOLS, THIRTEENTH AND
FOURTEENTH CENTURIES.—STATUETTES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> and <i>b</i>	St. Mary and St. John (two figures from a Crucifixion).	Louvre.
<i>c</i>	The Virgin seated; in her lap, the infant Christ, holding a bird.	B. Hertz, Esq.
<i>d</i>	The virgin standing with the infant Christ.	Museum of Troyes.

CLASS XIV.

ITALIAN, FRENCH, ENGLISH, AND GERMAN SCHOOLS, FIFTEENTH
AND SIXTEENTH CENTURIES.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
<i>a</i> Devotional tablet.	Adoration of the Kings.	
<i>b</i> Mirror-case (both sides).	1. Siege and capture of the Castle of Love. 2. Tournament. Round the edges of each, four monsters crouching.	A. Fountaine, Esq.
<i>c</i> One side of a mirror-case.	A lady and gentleman in a garden, inscribed <i>EN GRE</i> (probably as intended for a present).	M. Sauvageot.
<i>d</i> Basso-relievo.	Virgin and Child with cattle below (part of an Adoration of the Shepherds).	W. Maskell, Esq.
<i>e</i> Devotional tablet.	The penitence of St. Jerome.	J. G. Nichols, Esq.
<i>f</i> Pax.	Virgin and dead Christ ("Pietà").	Fejérváry Collection.
<i>g</i> Piece from a casket (?) (Italian).	Procession of figures, of uncertain meaning, including apparently Joshua, Samson, and Judith.	Louvre.
<i>h</i> Devotional tablet	Genealogy of Christ (the "Jesse Tree").	Albert Way, Esq.
<i>i</i> Devotional tablet, originally a companion to the preceding.	The Virgin in glory, surrounded by objects emblematical of her perfections, with various legends.	Rev. Walter Sneyd.
<i>k</i> Tablet (German).	Flagellation of Christ.	W. Maskell, Esq.
<i>l</i> Panel from a book cover (German).	Christ receiving drink from the righteous; with the inscription, DEDISTIS MIHI BIBERE (Matt. xxv., 35; above and below, allegorical figures.	Museum of Ornamental Art, Marlborough House.

CLASS XV.

FAC-SIMILES WITHDRAWN FROM THE ARUNDEL COLLECTION.

<i>Nature of the Object.</i>	<i>Subject of the Sculpture.</i>	<i>Possession of the Original.</i>
C. 13. Statuette.	Virgin and Child.	
D. 13. Statuette.	Virgin and Child.	
E. 6.	Griffin.	Rev. W. Sneyd.
E. 14. Part of a box (13th or 14th century).	Nativity.	W. Maskell, Esq.
N. 11. Devotional tablet (double).	Crucifixion and Adoration of the Magi.	W. Maskell, Esq.
N. 13. Devotional tablet (double).	Annunciation and Nativity.	W. Maskell, Esq.
N. 14. Devotional tablet (double).	Death of Blessed Virgin.	W. Maskell, Esq.
P. 11. Diptych.	Consul seated.	Fejérváry collection.
P. 13. Diptych of Justinianus.	Ornaments and inscriptions.	Bibliothèque Impériale, Paris.
P. 45. Ornament of a book-cover.	Crucifixion.	Library of the British Museum.
P. 48. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 49. Devotional tablet.	Virgin and Child.	C.P. Co.
P. 54. Mirror-case.	Hawking party.	M. Sauvageot.
P. 55. Mirror-case.	Hawking party.	M. Sauvageot.
P. 68. Greek tablet.	Crucifixion.	Louvre.
P. 77. Russo-Greek.	Death of the Blessed Virgin.	C.P. Co.
P. 86. Statuette.	Madonna and Child, seated, canopied.	B. Hertz, Esq.
P. 93. Part of triptych (three divisions).	1. Betrayal. 2. Scourging and Bearing the Cross. 3. Entombment and meeting Mary.	Bibliothèque Impériale, Paris (?)
P. 95. Greek tablet.	Christ, twelve apostles, and two angels.	Louvre (?)
107. Devotional tablet.	Virgin and Child.	
Devotional tablet.	Dead Christ.	

CHROMO-LITHOGRAPHS, ENGRAVINGS, PHOTOGRAPHS, ETC.

PUBLICATIONS AND WORKS OF THE ARUNDEL SOCIETY.

CHROMO-LITHOGRAPHS.

1. View of the Interior of the Arena Chapel, Padua, in 1306; by Giotto. 1856.
2. The Martyrdom of St. Sebastian; from the fresco by Pietro Perugino, at Panicale. 1856.
- 3, 4. Christ among the Doctors; from the fresco by Pinturicchio, at Spello. 1857.
5. Virgin and Child, with Saints and Angels; from a fresco of Ottaviano Nelli, in the Church of S. Maria Nuova, at Gubbio. 1857.
6. The Nativity; from a fresco, by Pinturicchio, at Spello. 1857.
7. St. Catherine borne by Angels to the Tomb; from the fresco by Luini, Brera Gallery, Milan. 1858.
8. Madonna and Child; from a fresco by Leonardi da Vinci, Church of S. Onofrio, Rome. 1859.
9. Madonna and Saints, with the Resurrection of our Lord; from the fresco by Giov. Sanzio, at Cagli. 1859.
10. Death of St. Francis of Assisi; from the fresco by Ghirlandaio, in the Church of S. S. Trinita. 1860.
11. Two Heads, in fac-simile of the original; from the above fresco by Ghirlandaio. 1860.
12. The Fall, by Filippino Lippi; the Expulsion, by Masaccio; from the fresco in the Brancacci Chapel at Florence. 1861.
13. The Tribute Money; by Masaccio. 1861.
14. St. Peter Preaching, and St. Peter Baptising; by Masalino. 1861.
15. Two Heads; from the fresco of the Tribute Money. 1861.

CHROMO-LITHOGRAPHS.

16. St. Peter and St. John healing the Cripple, and St. Peter raising Petronilla, by Brancacci; from the fresco in the Brancacci Chapel of the Church of the Carmine, at Florence. 1862.
17. Head; from the fresco of the Raising of Petronilla. 1862.
18. St. Peter in Prison visited by St. Paul, and St. Peter delivered from Prison; from the fresco in the Brancacci Chapel of the Church of the Carmine, Florence. 1862.
19. Head; from the above.
20. Marriage of St. Cecilia; from a fresco in the Church of St. Cecilia, at Bologna, by Francesco Franci. 1863.
21. Augustine Preaching; from a fresco by Benozzo Cozzoli. 1863.
22. The Annunciation; from a fresco in the Cathedral of Spello, by Pinturicchio. 1863.
23. The Annunciation; from a fresco by Fra Angelico, in the Convent of St. Mark's, at Florence. 1863.
24. The Madonna del Sacco; from the fresco by Andrea del Sarto, in the Cloister of the Annunciation of Florence. 1863.
25. Dante, portrait of; by Giotto. Discovered in 1841 in the Bargello, at Florence. 1863.
26. Duplicate of ditto.
27. The letter C. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and the Piccolomini Library, Siena.
28. The letter L. Colored in fac-simile, from the Choral Books of St. Mark's, at Florence, and in the Piccolomini Library, Siena.

ENGRAVINGS.

From the Frescoes by Fra Angelico, in the Chapel of Nicholas V., in the Vatican.

1. St. Laurence distributing Alms. 1849, 1850.
2. St. Stephen before the Council. 1850, 1851.
3. St. Buonaventura. 1851.
4. St. Matthew.
5. St. Lawrence before the Emperor Decius. 1851, 1852.
6. St. Stephen distributing Alms. 1862.
7. The Pieta; from the fresco by Giotto, in the Chapel of S.M. dell'Arena, at Padua. 1851, 1852.

LITHOGRAPHS.

1. St. Tommaso. Fra Angelico. 1850, 1851.
2. Head of a Saint; from a fresco at Gubbio, in the Church of S. M. Nuova, by Ottaviano Nelli. 1857.
3. Head of the Virgin; by Ottaviano Nelli. 1857.

OUTLINE DRAWINGS.

- 1-10. Ten outline drawings of portions of the five figures in the Martyrdom of St. Sebastian.

PHOTOGRAPHS.

1. Christ bearing the Cross. Tintoretto.
 2. Christ before Pilate. Tintoretto.
- Three other subjects. Tintoretto.

TRACINGS.

1. Head of Christ; from the fresco by Pinturicchio, at Spello Cathedral. 1857.
2. Head of a Shepherd, worshipping; from the fresco of the Nativity, by Pinturicchio, at Spello. 1858.
3. Head of an Angel; from the fresco of the Nativity, by Pinturicchio, at Spello.
4. The Angel Gabriel; from the fresco of the Annunciation, by Pinturicchio. 1858.
5. The Virgin Mary; from the above.
6. Portrait of Pinturicchio; from the above.
7. St. Catherine; from a fresco by B. Luini, in the Brera Gallery, Milan. 1858.
8. Head of the Virgin; from a fresco by Leon. da Vinci, from the Arena Chapel. 1859.
9. Head of the Virgin; from a fresco by Leon. da Vinci, in the Monastery of S. Onofrio, at Rome. 1856.
10. Head of an Angel, supposed to be a portrait of Raffaele; from a fresco by Giovanni Sanzio, at Cagli. 1859.

WOOD ENGRAVINGS.

Series from the Frescoes of Giotto, illustrating the Lives of the Virgin and our Lord.

1. The Rejection of Joachim's Offering.
2. Joachim retires to the Sheepfold.
3. The Angel appears to Anna.
4. The Sacrifice of Joachim.

WOOD ENGRAVINGS.

5. The Vision of Joachim.
6. The Meeting at the Golden Gate of Joachim and Anna.
7. The Birth of the Virgin.
8. The Presentation of the Virgin.
9. The Rods are brought to the High Priest.
10. Watching of the Rods.
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12. The Virgin returns to her House.
13. The Angel Gabriel.
14. The Virgin Annunciate.
15. The Salutation.
16. The Nativity.
17. The Wise Men's Offerings.
18. The Presentation in the Temple.
19. The Flight into Egypt.
20. The Massacre of the Innocents.
21. The Young Christ in the Temple.
22. The Baptism of Christ.
23. The Marriage in Cana.
24. The Raising of Lazarus.
25. The Entry into Jerusalem.
26. The Expulsion from the Temple.
27. The Hiring of Judas.
28. The Last Supper.
29. The Washing of the Feet.
30. The Kiss of Judas.
31. Christ before Caiaphas.
32. The Scourging of Christ.
33. Christ bearing his Cross.
34. The Crucifixion.
35. The Entombment.
36. The Resurrection.
37. The Ascension.
38. The Descent of the Holy Spirit.

BOOK.

- An Alphabet of Capital Letters, from the Italian Choral Books of St. Mark's and the Duomo, at Florence, and the Piccolomini Library, Siena; with one letter (attributed to Fra Angelico) colored in fac-simile. Folio, 1 vol. *London, 1862.*
-

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1. Four colored engravings, or paintings in oil :—
 - a* Van Eyck : God the Father.
 - b* Albert Durer : St. Paul, St. Mark, St. John, and St. Peter.
 - c* Meister Wilhelm : St. Catherine, St. Hubert, and St. Guirin.
 - d* Melem : Christ bearing the Cross.
2. Limoges painted enamel oval Dish, "The Apocalypse," by Martial Courtois. Painted by F. W. Andrew.
3. Limoges painted enamel portrait of Charles IX. of France. Painted by L. Limousin, A.D. 1573.
4. Saracenic enamel glass bowl Lamp, from a Mosque at Cairo, of the 14th century.
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- 8.
- 9.

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- 12.
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15. " Cloisters.
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17. York Minster. West portico.
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20. Fountain's Abbey. The Great Tower.
21. Glastonbury Abbey.
22. Melrose Abbey.
23. Rivaulx Abbey. North transept.
24. " The choir, looking west.
25. Rivaulx Abbey.
26. St. Osyth's Priory, Essex.
27. Tintern Abbey. Exterior, south side.
28. " North transept.
29. " Choir arcade.
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- 31.

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11. The Eight Columns at the foot of the Capitol, formerly styled the Temple of Concord, seen from one side.
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31. The Coliseum, with the Arch of Constantine.
32. " with distant Latin and Alban Mountains, and Church of St. John, Lateran.
33. " portion of the Interior Wall.
34. Castle and Bridge of St. Angelo, with the Vatican in the distance.

ITALY—ROME.

35. Castle of St. Angelo.
36. Garden in the Vatican, styled "Della Pigna," containing the marble base of a column dedicated to Antoninus; architecture of Bramante.
37. Bas-relief representing Funereal Games, being one side of the base of the Antonine Column, in the garden of the Vatican.
38. Bas-relief representing the Apotheosis of Antoninus and Faustina, on other side of Antonine Column, in the garden of the Vatican.
39. Church of Santa Pudenziana, the titular church of Cardinal Wiseman.
40. Fountain of the Piazza Barberini, taken in winter.
41. Basilica of Constantine, formerly called the Temple of Peace, in the Forum.
42. Interior in the Vatican, styled the Hall of the Philosophers.
43. Church of Santa Maria Maggiore.
44. Temple of Venus and view of Rome, including the Meta Sudans and the Capitol.
45. Tomb of Cecilia Metella, with distant view of Rome.
46. Wanting.
47. Temple of Fortuna Virilis and the House of Rienzi.
48. Cloisters of St. Paul, the Basilica, outside the walls of Rome.
49. Wanting.

Vol. II.

50. Base of the Obelisk and Fountain in the Piazza Navona.
51. Church of the Trinità de' Monti.
52. Front of a Gothic Church, at Vicovaro, near Tivoli.
53. Church of S. Maria, in Cosmedin, called the "Bocca della Verità."
54. Arch of the Consul Dolabella, on the Celian Hill.
55. View of the Capitoline Hill, from the foot of the Aventine.
56. View of the Aventine, from the Tarpeian Rock.
57. Wanting.
58. St. Peter's, from the Janiculum Hill.
59. " with the Inquisition.
60. " Piazza.
61. Wanting.
62. Wanting.
63. Group of Stone Pines, in the Villa Doria.

ITALY—ROME.

64. Cypresses, planted by Michael Angelo, in the Cloisters of S. Maria degli Angeli.
65. Wanting.
66. Arch of Septimius Severus, in the Roman Forum.
67. View of the Cloaca Massima, Temple of Vesta, Church of the Bocca della Verita.
68. The Three Columns, formerly called the Temple of Jupiter Stator, with the Temples of Peace, Antoninus, and Faustina, &c.
69. View of the Lake, in the Villa Doria.
70. House of Lucrezia Borgia, near the Church of San Pietro, in Vincoli.
71. Painting by Enghert, representing the Arrest of the Family of Manfred by order of Charles d'Anjou.
72. Wanting.
73. Bas-relief, by Gibson. Phaeton guiding the Chariot and Horses of the Sun.
74. Last Judgment, in the Sistine Chapel; taken from an unpublished drawing, after Michael Angelo.
75. Wanting.
76. Arch of the Goldsmiths, sometimes called the Little Arch of Septimius Severus, in the Forum Boarium.
77. Statue of Livia, called also the Pudicitia in profile, in the Braccio nuovo, Vatican Museum.
78. The Sleeping Ariadne, formerly called the Cleopatra, Hall of the Philosophers, Vatican.
79. Guido painting Beatrice Cenci in prison, the day preceding her execution, from a painting by Ratti.
80. The Bull-Slayer, Hall of the Animals, Vatican.
81. Wanting.
82. The Nile and its Tributaries, Vatican.
83. The Roman Campagna, near Frascati Railway.
84. View of the Tombs on the Via Appia.
85. Marriage of Cupid and Psyche.
86. Venus, front view.
87. " in profile.
88. " back view.
89. Phocas' Column, excavated to the base.
90. Front View of the Livia of the Vatican, commonly called the Pudicitia.
91. The Three Columns in the Forum, formerly called the Temple of Jupiter Stator, and now the Temple of Minerva Chalcidica.

ITALY—ROME.

- 92. The same, on the other side.
- 93. Ulysses, by Macdonald.
- 94. The Piazza del Popolo, looking from the Corso.
- 95. Wanting.
- 96. The Quirinal Hill, with the Obelisk and Horses.
- 97. Statue of Moses, by Michael Angelo, in the Church of S. Pietro in Vincoli.
- 98. The Fountain of the Doge, in the Cortile of the Venetian Palace.
- 99. Statue of Sabrina, by Caldwell.
- 100. View of the Alban Mountains, from the Church of S. Pietro, in Montoria.

Vol. III.

- 101. View on the Campagna, four miles from the Lateran Gate, on the Naples road.
- 102. Wanting.
- 103. View of the Claudian Aqueduct.
- 104. Easter Benediction at St. Peter's.
- 105. Cupid and the Nymphs, from a painting by Wider.
- 106. Statue of the Indian, by Crawford.
- 107. Church of Capo Croce, near Frascati.
- 108. Porta Furba. Frascati road.
- 109. Wanting.
- 110. Palace of the Cæsars on the Palatine.
- 111. Arch of Septimius Severus, looking from the Forum.
- 112. Arch of Janus Quadrifrons.
- 113. Sybil's Temple at Tivoli, interior.
- 114. Wanting.
- 115. Temple of the Sybil, Tivoli.
- 116. " seen from the bridge.
- 117. " from the opposite of the
 ravine.
- 118. Large Waterfall.
- 119. Cascatelle at the Villa of Mæcenæ.
- 120. Temple styled "della Tosse."
- 121. Cypresses in Villa D'Este.
- 122. The Ravine, with Temple of the Sybil and Grotto of Neptune.
- 123. Castle of Tivoli.
- 124. Aqueduct near Castel Madama.
- 125. Ponte Lucano, with the Tomb of Plautius.
- 126. Valley of the Anio, with the Upper and Lower Cascatelle, Mæcenæ's Villa, and distant Campagna.

ITALY—ROME.

- 127. Palazzo Altoviti, on the Tiber.
- 128. Pyramid of Caius Cestius and the English Burying-ground.
- 129. Madonna and Child, from the Original Painting, by Sasso Ferrato.
- 130. Cathedral of Orvieto.
- 131. " central doorway.
- 132. " side door on the left with bas-reliefs.
- 133. Bas-reliefs illustrative of the Life of Christ.
- 134. Bas-relief of the Last Judgment, Paradise and Hell.
- 135. Etruscan Gateway at Perugia.
- 136. Wanting.
- 137. Church of St. Bernardino at Perugia.
- 138. Temple of Clitumnus.
- 139. Falls of Terni.
- 140. View of the Valley and Town of Narni.
- 141. Royal Palace at Caprarola.
- 142. Façade of the Church of S. Maria at Toscanella.
- 143. Principal Doorway of the Church of S. Maria, at Toscanella.
- 144. Group from a Fresco by Luca Signorelli, at Orvieto.
- 145. Cupid and Silenus.
- 146. Piazza del Popolo, looking south.
- 147. Wanting.

Vol. IV.

- 148. Horses of the Capitol, from the Palazzo Caffarelli.
- 149. View over Rome, from the Palatine Hill.
- 150. Bas-relief of the Biga, Arch of Titus.
- 151. Window in the house of Lucrezia Borgia.
- 152. Piazza and Fountain of the Tartarughe.
- 153. Tomb of Cecilia Metella, from the road "Via Appia."
- 154. The Cloaca Maxima.
- 155. Valley of Egeria.
- 156. Elms in the Valley of Egeria.
- 157. Grotto of Egeria.
- 158. Porta San Lorenzo.
- 159. Statue of Minerva Medica.
- 160. Statue of Demosthenes.
- 161. Statue of Silenus holding Bacchus.
- 162. Statue of the Livia of the "Braccio Nuovo."
- 163. Theatre of Marcellus, from the Piazza Montanara.

ITALY—ROME.

164. Phocas' Column and Temples in the Forum, with restoration of the remains of the School of Xanthus.
165. Broken Arches in the Coliseum.
166. Julian Basilica, looking towards the Tabularium.
167. Porta S. Paolo, from within, and the Pyramid of Caius Cestius.
168. Temple of Antoninus and Faustina.
169. Distant view of Rome and the Baths of Caracalla, from St. John, of the Latin Gate.
170. Ruins of the Baronial Stronghold at Nepi, the hunting seat of Lucrezia Borgia.
171. Valley of the Tiber at Ponte Felice, near Borghettaccio, between Civita Castellana and Otricoli.
172. Bridge of Augustus, at Narni, from the modern bridge.
173. " " "
174. Temple of Clitumnus.
175. Town and Castle of Assisi, from the Capuchin Convent.
176. General view of Assisi, from Santa Maria degli Angeli.
177. Church of S. Ruffino, Cathedral of Assisi.
178. Temple of Minerva, in the Forum of Assisi.
179. Church of S. Francesco, at Assisi, from the Via Superba.
180. Church of S. Francesco, at Assisi, from the lower Piazza, near the gate.
181. Church of S. Francesco, at Assisi, Doorway or Portico of the Middle Church, or Crypt.
182. Fortress at Perugia, built by Pope Paul III., showing an ancient Etruscan gateway.
183. Corso at Perugia, with the Palazzo Communale.
184. Fountain of the Pisani, at Perugia, looking towards the Duomo.
185. Street view in Norcia, after the earthquake, from the Casa Cipriani.
186. Principal street, near the Upper Gate of Norcia, after the earthquake.
187. Palazzo Communale and Church of St. Benedict in the Great Square at Norcia, after the earthquake.
188. Tomb of Scipio.
189. View.

ITALY—VENICE. Folio, 1 vol.

1. Panorama of Venice.
2. Ducal Palace and Church of St. George.
3. „ taken from the Prisons.

ITALY—VENICE.

4. Porto della Carta. Entrance to the Ducal Palace.
5. Palazzo Cavalli. The property and residence of the Duke of Bordeaux.
6. Palazzo da Doro.
7. Palazzo Vendramini.
- 8.
9. San Marco.
10. " Southern façade.
11. " and the Ducal Palace.
12. The Church della Saluti.
13. Puteal Cornaro Palace at San Samuele.
14. Entrance to the Viceregal Palace.
15. Door of the Pisani Palace, Piazza St. Stephano.
16. Detail of Window, Palace Bondumiero.
17. Entrance to the Arsenal.
18. Piazzetta of San Marco.
19. Palazzo Cavalli and Church della Saluti.
20. Giant's Staircase.
21. Rialto.
22. Bridge of Sighs.
23. Church of St. Giorgio.
24. Murano. Church of Santa Maria a Donato. The Apse.
25. Church of the Frari. The Apse.
26. Iron Gates of the Loggia, beneath the Campanile of San Marco.
27. Bronze Horses of San Marco.
28. Detail of Bronze Standard.
29. Angle of the Ducal Palazzo.
30. Fisherman presenting the Ring to the Doge. Painting. P. Bordone.
31. Rato d'Europa.
32. The Family of Darius. By P. Veronese. In the Pisani Palace.
33. Christ in Glory.
34. The Assumption. By Titian.
35. Ritratti della Famiglia Pisani. By Titian.

SPAIN, GREECE, TURKEY, AND MALTA. Folio, 1 vol.

Clifford, Robertson, and Beato.

1. Grenada. Torre del Sino. Alhambra.
2. Salamanca. St. Stephens.
3. " Door of Cathedral; details.
4. " Torre del Claval.

SPAIN, GREECE, TURKEY, AND MALTA.

5. Segovia. Alcazar. The Moorish Tower.
6. Seville. Door of the Alcazar.
7. Toledo. Puerta del Sol.
8. " Santa Cruz.
9. " Cathedral. Silver plate.
10. " Door of Lions.
11. Zarmova. Cathedral Door.
12. " " Details.
13. Athens. The Parthenon, exterior.
14. " " Propylæa, interior.
15. " " front.
16. " The Erechtheum.
17. " " Caryatides.
18. " Temple of Theseus.
19. " Temple of Jupiter Olympius, Acropolis in the distance.
20. " Arch of Hadrian.
21. Sunium Temple.
22. Constantinople. Mosque of St. Sophia.
23. " Kiosk and Mosque of Sultan Mahmoud, at Tophané.
24. " Mosque of Sultan Mahmoud, at Tophané.
25. " Fountain in Mosque of Sultan Mahmoud.
26. " Fountain of Mahmoud.
27. " New Palace.
28. " Imperial Gate of Seraglio.
29. " Obelisks in the Hippodrome.
30. " Walls near the Seven Towers.
31. Malta. Strada Vescovo.

SWITZERLAND AND AMERICA. Folio, 1 vol.

Bisson and other artists.

1. Alps (Scene in the).
- 2.
3. Glacier of Grindelwald.
4. The Finster Aarhorn.
5. Great St. Bernard.
6. Lake of Geneva.
7. Ville de Sion.
8. Castle of Chillon.
9. The Grimsel Hotel.

SWITZERLAND AND AMERICA.

10. Martigny.
11. Clock at Bâle.
12. Heidelberg Castle.
13. Falls of Niagara.
14. " "

PALESTINE AND EGYPT. Folio, 1 vol.

Frith, &c.

1. Jerusalem (View of).
2. " Arca of the Temple, Mosque of Omar.
3. " Old wall of the Temple ; Wailing place of the Jews.
4. " Part of the walls and garden of Gethsemane.
5. " Pool of Siloam.
6. Bethany (Village of).
7. Bethlehem. Convent of the Nativity.
8. Mount Horeb.
9. Mount Serbal. Sinai.
10. Cairo, from the Citadel
11. " Street of the Citadel ; street view No. 1 ; street of the Dolbarakman.
12. " Mosque of the Citadel.
13. " Mosque of the Citadel, Fountain in the Court.
14. " The Mocattam, with the Mosque of Omar.
15. " Mosque of the Sultan Hassan.
16. " Mosque of the Mahmoudié.
17. " Tomb of the Caliph, No. 2.
18. " Tomb of the Mamelukes, with the Mocattam.
19. " Tomb of the Mamelukes.
20. Egypt. The Sphynx and Great Pyramid.
21. " The Three Pyramids.
22. " Sakkara Pyramid.
23. Dashour. Brick Pyramids.

ARMS AND ARMOUR IN WINDSOR CASTLE. Folio, 1 vol.

BRITISH MUSEUM (FOR THE TRUSTEES OF THE).

Folio, 1 vol.

1. Figure, by Fra Angelico.
2. Pietrus Arretinus, by Marc Antonio.
3. Ecstasy of St. Francis, by Baroccio.
4. The Virgin Enthroned, by Fra Bartolomeo.

BRITISH MUSEUM (FOR THE TRUSTEES OF THE).

5. Sultana, by G. Bellini.
6. Mahomet II., by G. Bellini.
7. St. John the Baptist and a Bishop, by G. Bellini.
8. Marriage of St. Catherine, by Correggio.
9. Female Head, by Francia.
10. Profile, by A. Gaddi.
11. Incredulity of St. Thomas, by Garofalo.
12. Figure, by F. Lippi.
13. Crucifixion, by Mantegni.
14. Angel with Violin, by P. Perugino.
15. Head of an Old Man, by P. Perugino.
16. Studies by Raffaelle. Virgin and Child.
17. Study by Raffaelle. Three nude figures.
18. " A nude figure.
19. Infants, by Raffaelle.
20. Lucretia, "
21. Female Head, "
22. Study of a nude figure seated, with the arms raised
above the head. Raffaelle.
23. Study of a Female, by A. del Sarto.
24. Holy Family, by Titian.
25. St. Jerome, by Titian.
26. Profile, by L. da Vinci.
27. Head of an Old Man, by L. da Vinci.
28. Julius Cæsar.
29. Naming of St. John the Baptist, by Albert Durer.
30. Man on Horseback, by Albert Durer.
31. Lioness, by Rembrandt.
32. Landscape, by Rembrandt.
33. Magdalen, by Mabeuse.
34. Infant, by P. de Champagne.
35. Study for Crucifixion, by Memling.

DRAWINGS BY HOLBEIN.

Portraits of Persons at the Court of Henry VIII.

Folio, 1 vol.

- | | |
|-----------------------------|------------------|
| 1. Edward, Prince. | 7. Lady Surrey. |
| 2. Edward, Prince of Wales. | 8. Lady Ratclif. |
| 3. Edward VI. | 9. Lady Vaux. |
| 4. Anna Boleyn. | 10. Lady Audley. |
| 5. Duchess of Suffolk. | 11. M. Souch. |
| 6. The Lady of Richmond. | 12. Lady Eliot. |

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|---|---------------------------------------|
| 13. Lady Lister. | 31. Tho. More, Lord Chancellor. |
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| 15. Lady Henegham. | 33. Phil. Melancthon. |
| 16. Lady Meutas. | 34. Name unknown. |
| 17. Lady Hobbei. | 35. Gawin Carow, Knight. |
| 18. Lady Borow. | 36. S. George, of Cornwall. |
| 19. Lady (name unknown). | 37. Sir John Godsolve. |
| 20. Waramus, Archbishop of Canterbury. | 38. Harry Guldeford, Knight. |
| 21. John Colet, Dean of St. Paul's. | 39. Philip Hobbie, Knight. |
| 22. William, Marquis of Northampton. | 40. John Paines. |
| 23. Tho., Earl of Surrey. | 41. N. Paines, Knight. |
| 24. Thomas, Earl of Surrey. | 42. „ |
| 25. Earl of Surrey. | 43. Tho. Strange, Knight. |
| 26. Edward Stanley, Earl of Derby. | 44. Charles Winhfield, Knight. |
| 27. Francis Russel, Earl of Bedford. | 45. Clinton. |
| 28. Brooke, Lord Cobham. | 46. Thomas Parrie. |
| 29. Lord Vaux. | 47. Reskemeer, a Cornish gent. |
| 30. Judge More, Sir Thomas More's father. | 48. William Sharinton. |
| | 49. Wentworth. |

ITALIAN PAINTING AND SCULPTURE. Folio, 1 vol.

1. Madonna, by Giovanni Bellini.
2. Painting, by Perugino, in the Uffizj Gallery, Florence.
3. The Lord's Supper, a fresco, by Raphael, in the Convent of S. Onofrio.
4. Painting, by Raphael, in the Uffizj Gallery.
5. Painting, by Perugino, in the Uffizj Gallery.
6. The Lord's Supper, a fresco, by Andrea del Sarto, in the Convent of S. Salvi.
7. Head, by Leonardo da Vinci.
8. Apollo, in the Gallery of Florence.
9. Mercury, in the Gallery of Florence.
10. The Three Graces, Sienna.
11. The Group of the Astyanax, side view, by Bartolini, Florence.
12. The same, front view.
13. Statue of Nicolo Machiavelli, by Bartolini, Florence.
14. Rape of the Sabines, by Giovanni Bologna, Florence.

ITALIAN PAINTING AND SCULPTURE.

15. Equestrian Statue of Cosmo I., by Giovanni Bologna
Florence.
16. Bronze Statue (Florence), by Giovanni Bologna,
Florence.
17. The Four Moors, a group, in marble, by Giovanni
Bologna, Leghorn.
18. The Dying Ajax, Florence.
19. Statue of Venus, by Canova, in the Pitti Gallery.
20. Perseus, by Benvenuto Cellini, Florence.
21. The Descent from the Cross, after a bas-relief by
Michael Angelo.
22. Colossal Statue of David, by Michael Angelo, Florence.
23. Statue of S. Giorgio, by Michael Angelo, Florence.
24. Monument to Lorenzo and Giuliano Medici, by Michael
Angelo.
25. Monument to Lorenzo de Medici, Florence.
26. Bacchus, by Sansovino.
27. Statue of Coleoni, equestrian.

ENGRAVINGS after paintings in the Loggie of the Vatican.
Raffaelle and his Pupils. Folio, 1 vol.

SOUTH KENSINGTON MUSEUM.

*Photographs from Drawings by Raffaelle, in the Louvre,
Paris, and two others.*

Folio, 1 vol.

1. Finding the Cup in Benjamin's Sack. Pen and ink
drawing.
2. Passage of the Red Sea. In the Loggie of the Vatican.
3. Moses on Mount Sinai receiving the Tables. In the
Loggie of the Vatican.
4. Salutation of the Virgin.
5. Virgin and Child.
6. Virgin and the Three Marys lamenting over the Body
of Christ, accompanied by St. John and St. Joseph
of Arimathea.
7. Christ's Charge to Peter.
8. Christ Seated in Glory, with the Virgin Mary, St.
John, and two others.
9. St. Catherine of Alexandria. Original drawing for the
picture now in the National Gallery.
10. Battle of Constantine against Maxentius.
11. Repulse of Attila.

SOUTH KENSINGTON MUSEUM.

12. Pope Julius II. borne in his chair.
13. Denunciation of Apelles.
14. Mother and Child, and the Head of an Old Man.
15. Studies for figure of Bramante, in the "Dispute of the Sacrament."
16. Study of Male Model.
17. Head of a Man, by Michael Angelo.
18. Head of a Child.

Photographs from Specimens lent by the Queen and private persons.

Folio, 1 vol.

1. National Art Competition Medallion, by A. Vechte.
2. Carved ivory Book cover, from the Louvre.
3. Carved oak Chest, front, French gothic work, circa 1480.
4. Carved oak Chest, French gothic work, circa 1480.
5. Wrought-iron Lock, French flamboyant gothic work, circa 1490.
6. Limoges enamel plaque "Entombment," circa 1520.
7. Triptych in Limoges enamel, by Pierre Raymond, 1543.
8. The same.
9. The same.
10. Limoges enamel Ewer, circa 1550.
11. Buhl Cabinet, or Knee-hole Table. French, circa 1700.
12. Vase, in ivory and ormolu. Period, Louis XVI.
13. Boxwood Carving.
14. Burettes. Sacramental Ewers. Flemish, 15th century.
15. Chimney-piece, from Antwerp, circa 1550.
16. Hercules and Cacus; model in wax, by Michael Angelo.
17. The same.
18. The same.
19. Hand, in terra cotta; model by Michael Angelo.
20. The same.
21. The same.
22. Italian enamelled Pix, 15th century.
23. Majolica Ewer, circa 1490.
24. Enamelled Terra Cotta, attributed to Lucca della Robbia, circa 1500.
25. Ewer. Venetian enamelled, circa 1500.
26. Lavello or Fountain, in Istrian marble, circa 1500.
27. Wood Engraving, from "Songe de Poliphile," 1546.

SOUTH KENSINGTON MUSEUM.

28. Another.
29. Vase, in rock crystal. Italian cinque-cento work.
30. Cup, ditto.
31. Tazza, ditto.
32. Vase, ditto.
33. Spoons and Forks, in rock crystal, mounted in gold,
and set with rubies. Italian cinque-cento.
34. Stirrup, gilt bronze. Italian cinque-cento.
35. Italian Cassone, or Marriage Coffin, circa 1550.
36. Another.
37. Chalice, in silver gilt, with enamelled plaques, 16th
century.
38. Portable Altar, side. German, 13th century.
39. " " top,
40. Medal, in bronze. Pope Adrian VI. " German work.
41. Horn, in carved ivory. German work, 1520.
42. Statuette, in ivory.
43. " " Virgin and Child, 14th century.
44. Ivory Coffin, top, circa 1330.
45. Ivory Casket, front, 1350.
46. " " back, 1350.
47. " " front.
48. " " back.
49. " " side.
50. Carved ivory Coffin, 14th century.
51. Chinese Mirror.

Two Albums. Portraits of Illustrious Personages.

Photographs, Unbound.

Wilkie Photographs, with duplicates	...	...	...	42
Hogarth	...	...	...	9
West	...	...	...	6
Guichiaccio	...	...	...	2
Gerard Douw	...	...	...	1

Photographs of Six of the Cartoons of Raffaele at Hampton Court.

Christ's Charge to Peter.
 Paul Preaching at Athens.
 Elymas the Sorcerer struck with Blindness.
 The Death of Ananias.
 Peter and John at the Beautiful Gate of the Temple.
 The Sacrifice at Lystra.

Photograph Group.

May Queen, by Richardson, of Leamington, England.

MISCELLANEOUS ENGRAVINGS.

Skeleton of a Man and Male Gorilla	...	...	...	I
Soulages Chimney Piece	...	...	...	I
Holoptychius Nobilissimus, Fossil Fish	...	...	...	I
Dinornis Elephantopus	...	...	...	I
Women of the Bible	...	...	...	I
Oxford Celebrities. One hundred and eighty Portraits of Eminent Men connected with the University of Oxford, from Alfred down to Wellington (with key)	...	...	...	I
Eminent Scots. One hundred and fifty-seven authentic portraits. Published for the Centenary Com- memoration of Robert Burns' birth, January 25th, 1859 (with key)	...	...	...	I
Munich (Photographs in)	...	...	...	5
Mary Stuart, Queen of France and Scotland, and Henry, Lord Darnley, her husband, from a rare engraving	...	...	...	I
Water Nymphs	...	...	...	I
Florence (Views in)	...	...	...	II
Florence—Sculpture—				
Rape of the Sabines. John of Bologna	...	...	...	I
Alexander Dying	...	...	...	I
Niobe. Uffizi	...	...	...	I
Perseus. Benvenuto Cellini	...	...	...	I
St. David. Michael Angelo.	...	...	...	I
Mercury, by John of Bologna...	...	...	...	I
Venus de Medici	...	...	...	I
Venice (Buildings, &c., in)	...	...	...	8

London Stereoscopic and Photographic Company.

International Exhibition, 1862—			
Views of the Interior (marked I)	...	...	36
Views of the Sculpture (marked S)	...	...	51

PHOTOGRAPHIC VIEWS.

Barwon River, Fyansford, Geelong.	
Dryden Rocks, Woodend	
Lal-Lal Falls.	
Lerderberg Creek, Bacchus Marsh.	
Moorabool Falls, near Ballan.	
Natives' Camp, on the Yarra.	
Native Women, old.	
„ young.	

PHOTOGRAPHIC VIEWS.

Natives, group of.
 Oriental Bank, Queen-street, Melbourne.
 Tree, gum.
 „ tea.
 Werribee River, Maddingley, Bacchus Marsh.
 „ gorge of.
 You Yangs, a view of rocks near.
 „ a view of cave near.

VOLUNTEER ENCAMPMENT, SUNBURY, EASTER, 1864.

General view of Encampment.
 Group, Officers of the Staff.
 „ Officers of the Staff, &c., &c.
 „ Officers and Non-Commissioned Officers.
 „ Royal Artillery.
 Group, Volunteers.
 Guard, Camp.
 Jackson's Creek.
 Mallam and King's Store and Canteen Tents.
 Ballarat West Station.
 Barker's Creek Viaduct.
 Castlemaine Station.
 Coliban Viaduct.
 Harcourt Station.
 Jackson's Creek Viaduct.
 Kyneton Station.
 Moorabool Viaduct.
 Sandhurst Station.
 Taradale Viaduct (2 copies).

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6 Dryden Rocks.
 1 Exterior of the Melbourne Public Library.
 1 Interior of the Melbourne Public Library.
 11 Views of Neckinger Mills, Bermondsey, Bevington's.
 1 View of Volunteer in Uniform.

SHELLS, ETC.

Geological specimens.
 Shells. () 10.

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2. Barkly (Sir Henry). Photograph, framed. By
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3. Franklin (Sir John). Engraving. By C. B. Wild,
Esq.
4. Hume (David). Engraving, framed. By
5. Robinson (G. A., Protector of the Aborigines). En-
graving, framed.
6. Landor (W. S.). Photograph.
7. Cobden (Richard). Photograph.

STEREOSCOPIC VIEWS. 1864.

ENGLAND.

Berkshire—		Derbyshire—	
Eton (College, &c.)...	1-4	Bakewell Road ...	1
Maidenhead (Boyne Hill Church) ...	5	Buxton ...	2-5
Reading Abbey ...	6	Castleton (Peak Cavern) ...	6
Windsor ...	7-13	Darley Church ...	7
Cambridgeshire—		Dovedale ...	8-14
Cambridge ...	1-7	Haddon Hall ...	15-19
Ely Cathedral ...	1-14	Hardwicke Hall ...	20-23
Chester ...		Malvern ...	24
Cumberland—		Matlock ...	25-28
Borrowdale ...	1	Monsal Dale... ..	29
Bowder Stone ...	2	Tissington Hall ...	30
Buttermere ...	3, 4	Wingfield Manor House ...	
Calder Abbey ...	5-12	Chatsworth House...	31
Cockermouth Castle	13-17	Devonshire—	
Keswick (Cros- thwaite Church)	18, 19	Exeter (Cathedral, &c.) ...	2-7
Lodore (Inn and Cas- cade) ...	20, 21	Lyndale ...	8-10
Ulleswater (Lyulph's Tower) ...	22	Lynmouth ...	11, 12
		Lynton (Castle Rock)	13
		Pomeroy Castle ...	14, 15

ENGLAND.

Durham—			Lincolnshire—		
Durham Castle ...	1, 2		Croyland Abbey and		
Durham Cathedral...	3-7		Bridge... ..	1-3	
Essex—			Boston Church ...	4-6	
Chingford Church ...	1		Lincoln	7-10	
Gloucestershire—			Lincoln Cathedral ...	11-24	
Bristol (Cathedral,			London and West-		
&c.)	1-15		minster	1-66	
Clifton	16, 17		Monmouthshire—		
Cheltenham	18-20		Raglan Castle	1-6	
Hampshire—			Tintern Abbey	7-35	
Netley Abbey	1-5		Viaduct at Great		
New Forest (Rufus'			Crumlin	36, 37	
Stone)	6-7		Norfolk—		
Southampton	8-10		Norwich	1-23	
Winchester (Cath-			Norwich Cathedral...	24-36	
dral, &c.)	11-16		Oxburgh Hall	37	
Kent—			Somerleyton Hall ...	38	
Barfreton Church...	1		Northamptonshire—		
Broadstairs	2		Peterborough Cathe-		
Canterbury (Cath-			dral	7	
dral, &c.)	3-23		Northumberland—		
Charlton House	24, 25		Kirkstone Pass	1	
Cobham	26, 27		Oxfordshire—		
Dover (Castle, &c.)	28-31		Henley-on-Thames...	1, 2	
Greenwich (Hospital,			Oxford (Colleges, &c.)	3-68	
&c.)	32-38		Shropshire—		
Hever Castle	39, 40		Tong Church	1	
Ightham Moat-house	41		Somersetshire—		
Margate	42, 43		Bath (Abbey Church,		
Penshurst Place	44-46		&c.)	1-3	
Pounds Bridge	47		Bathampton Church	4	
Ramsgate	48, 49		Cheddar	5, 6	
Tunbridge Wells ...	50-54		Claverton Church ...	7	
Lancashire—			Wells (Cathedral, &c.)	8-11	
Furness Abbey	1-7		Widcombe Old Church	12	
Lytham (St. Cuth-			Staffordshire—		
bert's Church)	8		Alton Towers	1-10	

ENGLAND.

Lichfield Cathedral...	11-16	Warwickshire—	
Tutbury Castle and Church ...	17, 18	Tachbrook Church...	25
Wootton Lodge ...	19	Warwick (Castle, &c.)	26-31
Suffolk—		Westmoreland—	
Bury St. Edmunds (Abbey, &c.) ...	1-4	Ambleside ...	1-5
Lowestoft (St. John's Church) ...	5	Brathay ...	6, 7
Surrey—		Grasmere...	8, 9
Guildford...	1, 2	Great Langdale and the Pikes ...	10
Waverley Abbey ...	3, 4	Rydal (Mount, &c.)	11-14
Sussex—		Windermere (Low-wood Inn) ...	15
Battle Abbey ...	1-4	Wiltshire—	
Bayham Abbey ...	5	Devizes (Church, Castle, &c.) ...	1-4
Bodiam Castle ...	6-10	Old Sarum ...	5
Brighton ...	11-14	Potterne ...	6, 7
Fairlight (The Lover's Seat) ...	15	Stonehenge ...	8-10
Hastings ...	16-25	Yorkshire—	
Hurstmonceux Castle	26-29	Beverley (Minster, &c.) ...	1-10
Pevensy Castle ...	30, 31	Bolton (Abbey, &c.)	11-30
St. Leonard's on the Sea ...	32	Brimham (Rocks, &c.) ...	31-34
Winchelsea ...	33-37	Byland Abbey ...	35-37
Warwickshire—		Easby Abbey ...	38-42
Charlecote House ...	1	Fountains Abbey ...	43-66
Compton Winyate ...	2, 3	Helmsley Castle ...	67, 68
Coventry ...	4-6	Hull (Trinity Church)	69
Kenilworth (Castle, &c.) ...	7-16	Kirkstall Abbey ...	70-77
Stratford (Church, Shakspeare's house, &c.) ...	17-23	Knarborough Castle ...	78-81
Sutton Coldfield Church ...	24	Richmond (Castle, &c.) ...	82, 83
		Riveaulx Abbey ...	84-98
		Tattershall Castle ...	99
		York (Minster, &c.)	100-109

ISLANDS.

Isle of Man ...	1-13	Isle of Wight ...	1-22
-----------------	------	-------------------	------

IRELAND.

Avoca (Vale of) ...	1	Jerpoint Abbey ...	16, 17
Carrig-a-Druid		Kilcrea ...	18
Castle ...	2	Kilkenny Castle ...	19, 20
Carrick-a-Rede (The		Kingstown ...	21
Rope Bridge) ...	3	Maynooth Castle ...	22
Cashel (Ruins of) ...	4	Monasterboice (Ruins	
Drogheda (Viaduct		of) ...	23
over the Boyne)...	5	Monasterboice (St.	
Dublin ...	6-8	Boyne's Cross) ...	24
Dangan Castle ...	9	Muckcross Abbey ...	25-29
Giant's Causeway ...	10, 11	Queenstown and	
Glengariff, near		Cork Harbour ...	30
Killarney ...	12, 13	The Scalp, (County	
Holy Cross Abbey ...	14	of Wicklow) ...	31
Howth Castle ...	15		

SCOTLAND.

Dean (Lord Jeffery's		Lincluden... ..	16
Monument) ...	1	Melrose Abbey ...	17-26
Dryburgh Abbey ...	2-5	New or Sweetheart	
Edinburgh, Craighleith		Abbey... ..	27
Quarry ...	6	Realities of the	
Jedburgh Abbey, &c.	7-13	Waverley Novels	102
Kelso Abbey ...	14, 15		

WALES.

Aberglaslyn ...	1, 2	Glen Lledr ...	29
Beaumaris Castle ...	3, 4	Menai and Britannia	
Beddgelert Bridge ...	5	Bridge... ..	30-33
Carnarvon Castle ...	6, 7	Penrhyn Park (En-	
Chepstow Castle ...	8-12	trance) ...	34
Conway (Castle, &c.)	13-26	Snowdon (Summit)...	35, 36
Denbigh Castle ...	27	Vale Crucis Abbey	37
Dolbadern Tower ...	28	Welsh Village (A) ...	38

MISCELLANEOUS.

Miscellaneous ...	14	6. Mackay (Charles).	
Portraits—		7. Piccolomini.	
1. Brewster (Sir		Crystal Palace	
David).		(Views in) ...	93
2. Brougham (Lord).		Exhibition (Inter-	
3. Gladstone (Rt.		national, 1862) ...	152
Hon. W. E.)		Great Eastern. The	
4. Gough (J. B.)		(Views of) ...	19
5. Kossuth (Louis).			

CONTINENTAL, ETC.

Germany and Switzer-	Italy—		
land—	Sicily ...	...	32
Views on the Upper	Verona ...	...	5
Rhine, &c. ...	Venice ...	...	27
	97		
Hungary—	Greece—		
View of Prague ...	Athens ...	...	11
	1		
Italy—	Turkey—		
Como, Florence, Milan,	Constantinople ...		18
Padua, Pavia ...			
	Holy Land ...		44
Naples ...	Egypt and Nubia		83
	21		
Pisa ...	China ...		41
	7		
Rome ...	Japan ...	...	16
	115		

COLONIAL, ETC.

Canada ...	...	12	New South Wales—
Victoria—			Botany Bay, Captain
Sunbury Encamp-			Cook's Monument
ment (View of)...	1-3		3-6
Sunbury, View in			Cockatoo Island, &c.
Jackson's Creek	4, 5		7
Sunbury, The Camp			Darling Harbor ...
Kitchen ...	6		8
			Hungry Flat, Wol-
New South Wales—			lombi ...
Botany Bay (South			9
Head of) ...	1		Nepean River (Views
Botany Bay, La			on) ...
Perouse's Monu-			10-16
ment ...	2		Sydney (Views in)...
			17-21
			Various Views ...
			22-25
			America—
			United States ...
			42

PHOTOGRAPHIC VIEWS.

NEW ZEALAND.

1. Caversham.	12. Maori Kaik.
2. Cherry Farm.	13. Matukituki.
3. Clutha Ferry.	14. Natural Bridge over the
4. Cromwell (Township of).	Kawarau.
5. Dunedin.	15. Taieri Plain, Saddle Hill.
6. "	16. Taieri West Bridge.
7. "	17. Roaring Meg (Township
8. "	of).
9. Hartley's Beach.	18. Roaring Meg.
10. Hill's Bridge.	19. Wanaka Lake.
11. Manorburn.	20. Wanaka Lake.

MELBOURNE.

- | | |
|---------------------------|-------------------------------|
| 1. The Willows. | 7. Scotch Kirk (Dr. Cairns'). |
| 2. Melbourne from the Bo- | 8. Saint Patrick's Church. |
| tanic Gardens. | 9. Saint Peter's Church. |
| 3. Bourke street. | 10. Albert street. |
| 4. Collins street. | 11. Model School. |
| 5. Treasury. | 12. Bird's-eye View of Mel- |
| 6. Printing Office. | bourne. |

SOUTH AUSTRALIA.

National Bank of Australasia.

Photograph of an Engraving of the Head of the Saviour,
by Melloni, French Artist, A.D. 1669. Presented to the
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